

**STAGE
SCREEN**

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**RADIO
MUSIC**

Only Theatrical Newspaper on the Pacific Coast

INSIDE FACTS *Of Stage and Screen*

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No. 25

COAST BURLESQUE CHAIN PRODUCTION IS STARTED

HOLLYWOOD FAILING TO RENEW ON CONTRACTS

With song and prance films flopping, talkified musical shows and operettas proving a box-office disappointment and many of the run of revamped stage plays failing to hit the ticket choppers for expected returns, a general shakeup in Hollywood studios is under way.

Scores of actors, writers, dialoguers, playwrights, songsmiths, singers and dancers, under contract arrangements of six months, one year, and holding one and two pictures agreements, are being let out as their contracts expire.

With the huge profits and dividends of the past few years slowing up considerably and the next dividend period expected to mark the lowest returns to investors since the inception of talkers, all the studios are adopting a stop-look-and-listen policy before rushing into contractual obligations with big names, whose pulling power is admitted on the stage, but whose draw for film patrons is far from established.

Many of the contracts now held will not be renewed when they expire during the next few months.

Story trends and audience demands are proving extremely uncertain at the present. Exhibitors are demanding more human interest and better stories and characterizations. There is an increasingly-felt demand for the glamour of the "film star personality," a matter which many of the stage folk feel too dignified to bother about.

Hence, studio executives are taking things easy and swinging over to a policy of retrenchment in an attempt to develop more strongly the motion picture features and angles which can be calculated to appeal to the great percentage of filmgoers.



FRED LIGHTNER

APPEARING AT R-K-O THEATRE, LOS ANGELES

WEEK OF JUNE 26 IN A COMEDY OFFERING ENTITLED "HOW AM I DOING?"

SACKETT AT UPTOWN

George Sackett has been made manager of the Uptown Theatre. He was formerly manager of the Lyons and Lyons office in Hollywood.

Conchita Montenegro, Spanish stage star, dancer and model, has arrived at the Metro-Goldwyn-Mayer studios to make a talkie debut. Her appearance in a Spanish silent picture won her present Metro-Goldwyn-Mayer contract.

SHERIFFS SEE VAUDE

Twenty acts of vaudeville are booked for the big convention of sheriffs to be staged at Luna Park, Sunday, June 22. Noodles Fagan will act as master of ceremonies.

COMEBACK FOR COAST IN AUGUST ANNOUNCED

SAN FRANCISCO, June 19.—Burlesque, long neglected as western entertainment, is reported set for a smash return on August 1 when Irons and Clammage open the first of a chain of coast companies at the Capitol here.

While complete plans are held in abeyance pending the arrival of Warren B. Irons from Chicago this week, it is known that the burlesque firm has leased the Capitol from Abe Ruef and is assembling a large cast of principals and girls. Harry Cooper is already here from the East to take the comic's role and Ruby Lang will get the prima donna part. It is reported that Don Smith may get the lead. Smith, a big lay here when he was with Ackerman and Harris for long runs at their El Captain and the downtown Casino, is now in Portland doing radio work. It is understood. A large lineup of girls will be used.

Irons and Clammage are borrowing Fred Clark from the Mutual Wheel to produce the opening shows, which will be a musical type of presentation, probably with a stage band and several acts of vaudeville.

Plans for other coast cities still are on the fire but it is understood that Portland, Seattle, Tacoma, Spokane, Oakland and possibly Los Angeles or Hollywood, Sacramento and San Diego will be included in the chain.

About the only burlesque competition on the coast is in Los Angeles where the Daltons have headed the field for a number of years. Seattle has the Al Franks company, San Diego has the Liberty Theatre, and there are one or two others spotted about the coast. It is considered possible that, should Irons and Clammage enter Southern California at all,

(Continued on Page 5)

YOU'LL SEE IT IN FACTS

Picture Reviews ~ Previews ~ Shorts

THE SOCIAL LION

PARAMOUNT PICTURE

(Reviewed at Paramount Theatre)
Neatly put together and building its story for laughs based on characterization rather than gags, this film version of the Octavus Roy Cohen story, "Marco Himself," provides Jack Oakie with a perfectly fitted vehicle and audiences with several hours of pleasant entertainment.

Though its situations and characters are tinged with the inherent triteness of most film tales, its treatment is such as to give the characters something more than standardized things to do, or rather they do the standardized things in that way that is just different enough to lift the piece out of the rut.

It's another tale in which Skeets Gallagher is Oakie's wisecracking mate, opening with a fight in which Oakie is fooled by the "your shoe-lace is untied" gag after taking the fight hands down. It's his first defeat. Back they go to the small town, where a miss of the social set takes on Oakie, now working in his dad's garage, just for laughs.

He surprises the country club crowd by his polo skill (acquired in the army) and becomes a member of the team, and thus a "club member." Made the butt of Clive's kidding at a big party, Oakie, his ego hurt, starts to leave town, but is tricked into staying for the "big game" by Gallagher. They win and he walks out on the country clubbers and back to Mary Brian, the girl next door, then to the prize ring, where he grabs the championship. Film ends on a pip gag at the end of the fight, the camera swinging down from the howling Oakie to his tight shoes, which fasten with those patent zippers.

EXHIBITORS' VIEWPOINT: Should do well with all audiences. Oakie's popularity is reaching the peak and in this one he does some fine work. Film is very fast-tempoed, ideal for summer audiences and packed with well-planted laughs from start to finish. The zipper gag should make for a good exploitation tie-up.

PRODUCERS' VIEWPOINT: Very fast-moving, comical yarn that has been lifted out of the rut by smart treatment. Screen play by Herman Mankiewicz from scenario by Agnes Leahy is clean-cut and has been tempoed to high speed by Director John Cromwell. Allen Singer's photography is well handled, the polo and fight scenes being matched in nicely with the script sequences.

CASTING DIRECTORS' VIEWPOINT: Oakie goes great again here, putting over the super-comedy with great foiling from "Skeets" Gallagher. Mary Brian and Olive Borden were up to par in conventional parts. Charles Sellen played Oakie's dad, and the balance of the cast, Cyril Ring, E. H. Calvert, James Cyril Ring, Henry Rouemere, William Bechtel, Richard Cummings and Jack Byron, played in nicely under Cromwell's direction.

GIBBONS.

'STRICTLY MODERN'

FIRST NATIONAL PICTURE

(Reviewed at RKO Theatre)

A diverting hour of light comedy, safely and sanely directed and acted. The plot is one constructed entirely for entertainment purposes, "such stuff as dreams are made of," and so will not stand analysis.

Dorothy Mackall is cast as "Cousin Kate," a successful writer of passion stories and fixer of family troubles. She is called in to patch up a break between Cousin Aimee and her fiancé on the eve of their wedding. En route on the train, Dorothy meets the young man without knowing who he was; a romance develops between them and a climax when she discovers who he is. She requires that he go ahead with his nuptials, disregards Aimee's paritally for Judge Bartlett, family "adviser," and then works a little scheme that stops the wedding at the critical moment. Consequence, four sad hearts are turned happy.

EXHIBITORS' VIEWPOINT: Just the stuff for the summer trade. Plenty of amusement, clean and airy, and those who like Dorothy will find her at her charming best.

PRODUCERS' VIEWPOINT: Why the title? There is absolutely nothing modern about it. It is the oldest of old-fashioned romance, even new but not "modern." Bill Selter has done a neat job of directing, with an eye for detail and tempo.

Based on the Hubert Henry Davies play, "Cousin Kate," the adaptation and dialogue of Ray Harlan and Gene Townie has turned it into a very acceptable little story. It should return a nice profit.

CASTING DIRECTORS' VIEWPOINT: Like the story itself, Dorothy's authenticity as a successful novelist will not bear too close an investigation, but what of it? She is utterly charming and sweet and has never been seen to better advantage, and that, after all, is just what the customers want. Sidney Blackmer, as the truant fiancé, is generally appealing, although a little awkward at times. Julianne Johnson, as Aimee, turned in a delicious performance and would have stolen the picture from a less capable lead. Warner Richmond, as a pompous young judge who conspired Aimee to eliminate passion from her marriage, was as acceptable but for the main humor. Mickey Bennett had a bit as kid brother, and Katherine Clare Ward appeared as Aimee's officious mother, both good average performances.

YEATES.

"ONCE A GENTLEMAN"

JAMES CRUZE PRODUCTION

Edward Everett Horton has a made-to-order role in this entertaining and different film, world-premiered at the new Pantages house. It's a James Cruze production that ranks right on a par with the best of the new picture line companies and much better than many.

It's a bright, snappy farce, maintained in tempo throughout, packed with chuckles that are contrived more smartly than the usual gag type of humor, yet

comprehensible to the most obtuse film patron.

Horton plays a butler, on the job for years and years, who has been ordered by his boss to take a month's vacation and make whoopee under the Broadway bright lights. Carrying out the delivery of a message from his boss, he wanders into an exclusive club and is mistaken for "Col. Carmichael from India."

From then on things happen at a rapid-fire pace, with a neatly interwoven love interest between Horton and Lois Wilson, running into a logically worked out happy ending.

EXHIBITORS' VIEWPOINT: You can grab onto this one as a smartly funny farce that gives Horton plenty of opportunity for a pip characterization as the butler, with splendid supporting cast.

Should please audiences greatly during the warm weather.

PRODUCERS' VIEWPOINT: Talking about getting away from the stock story channels, it's done here, with the plot not so original, but the treatment by Vatter Woods with dialogue by Maude Fulton and direction by James Cruze brightening up the story to its full entertainment possibilities.

CASTING DIRECTORS' VIEWPOINT: Led by Horton, the cast of this film has been chosen from the ranks of smooth and smoothly players. Horton's impersonation of the finicky butler is a gem and good for scores of satisfying laughs.

King Baggott returns to the screen in a fine bit of work as the millionaire employer, and Francis X. Bushman put over a fine impersonation as the club-man, who took the butler into his home. Lois Wilson, as the housekeeper, handled her part with feeling and skill.

Balance of the cast, all giving fine performances, included: Geo. Fawcett, Cyril Chadwick, Emerson Treacy, Fred Sullivan, Charles Coleman, Evelyn Pine, Gertrude Starr, Estelle Bradley, DeDe Marrest, and William J. Cagney.

GIBBONS.

"NOT DAMAGED"

FOX PRODUCTION

Lois Moran does something of a comeback in this trite but interestingly handled story. Digging deep into the stock situation basket, the author, Richard Connell, came out with the shop-girl and millionaire yarn, and after it went through the movie hopper, it emerged brightened considerably by treatment and direction to appear as an entertaining, though very light, bit of program fare.

It's the old familiar yarn wherein the beautiful girl, with the wisecracking "heart-of-gold" room-mate, the jealous boy-friend employed in the store, a fascinating and young scion of wealth and the room-mates comedy heart-interest are tossed together into a jumble of department store, dingy flat and luxurious apartment settings, all mingled, of course, with the inevitable store ball and the usual pompous floorwalker.

It's a neat, neat, neatly delivered, swiftly played, and for its type, a good example of the factory style type of picture.

EXHIBITORS' VIEWPOINT: Despite lack of any particular thematic snap, novelty of story, etc., this is a good summer booking.

carrying a nice balance of interest, laughs and drama and nicely mounted and produced. It's aimed for the typical Average Fan.

PRODUCERS' VIEWPOINT: Nothing novel in this one except snappy treatment by Harold Arteridge, introducing several smart scene ideas and smooth job of direction by Chandler Sprague. Nice photography by Ted Lyon. There are several deftly interwoven song numbers, written by Cliff Friend and Jimmy Monaco.

CASTING DIRECTORS' VIEWPOINT: Lois Moran had a nice part as the shop-girl with "higher aspirations," and played it with charm and naturalness.

Inez Courtney, clicked as her room-mate, and "Red" Corcoran, familiar F. and M. Idea viewers, set herself in nicely as the hungry boy store detective.

Walter Byron, playing the wealthy chap, impressed as an individualistic type and a skilled player, and Robert Ames turned in a fine characterization of the jealous boy-friend.

GIBBONS.

'HEARTS IN EXILE'

WARNER BROS. PICTURE

That this film was made some time back is evidenced by the frequency with which the theme song recurs throughout the action. It's a story of Russia and Siberia, evidently intended to have considerable production value, but petering into a summer program filled for lack of big punch in either treatment or playing.

Story is not remarkable in idea or treatment and has the usual hokum coincidences. The majority of the action is laid in Siberia. Result is a film patterned after the grim Russian novelists in plot but handled in typical Hollywood fashion as to treatment.

EXHIBITORS' VIEWPOINT: A questionable booking, which should not be over exploited. Probably satisfactory as a summer filler, though may draw fairly well in certain spots on the names of Dolores Costello and Grant Withers.

PRODUCERS' VIEWPOINT: Michael Curtiz directed from a story by John Oxenham, and the direction isn't up to the standard of previous Curtiz films. There are some impressive bits of photographic work.

CASTING DIRECTORS' VIEWPOINT: Dolores Costello and Grant Withers are featured in this but their performances are spotty and unconvincing. James Kirkwood as her husband, George Fawcett as her father and David Torrence as the governor in Siberia took the acting honors. Others in the cast were: Olive Tell, Tom Dugan, Rose Dione and William Irving.

This is Withers' first attempt at a serious romantic lead and he fails to impress. His reading of lines was often stilted and he didn't seem to be able to get the feel of the part. He seems best fitted to lighter comedy roles.

"DANCING SWEETIES"

WARNER BROS. PICTURE

With a dance hall background, this is a light program fare with stock situations, treatment and performances, with Grant Withers in another cocky role that washes up with heart throbs.

Story has Withers the cup-cupping champ in the local dance hall with Eddie Phillips his rival for supporting honors. Withers, to hold his leadership, caps the new girl, brought by Phillips, Sue Carol, and the pair marry that night in one of those dance hall weddings, after winning the cup.

Then the usual difficulties with things straightening out in the end. **EXHIBITORS' VIEWPOINT:** Fair program film with nothing particularly notable and a rather cheap type of story and atmosphere. Can be sold only on the hoity-toity of the fast-stepping young generation.

PRODUCERS' VIEWPOINT: Ray Enright's direction is speedy and conventional, never departing from tried and true movie methods of getting over his ideas. Script and dialogue are of mediocre quality.

CASTING DIRECTORS' VIEWPOINT: Grant Withers, who heads this cast, practically convinces that he is not an accomplished actor in this one. He has an annoying habit of speaking many of his lines as though he were unfeelingly reciting them, showing an improvement in understanding of characterization. Edna Murphy as Withers' first dancing partner and Eddie Phillips as the rival turned in passably good performances in parts that furnished but a poor understanding of acting opportunity. Sid Silvers got over a nice bit of work as the "young lady" dance hall manager and Eddie Moran appeared briefly as the proprietor and Kate Price also had a minor part as Sue's mother.

GIBBONS.

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This is Withers' first attempt at a serious romantic lead and he fails to impress. His reading of lines was often stilted and he didn't seem to be able to get the feel of the part. He seems best fitted to lighter comedy roles.

EXHIBITORS' VIEWPOINT: That the preview audience liked it was noisily apparent. Supporting the comedy team was Dwayne Pollard, the bride, Harry Bowen, the bridegroom, Irving Babson, landlord, and Fern Emmet, his wife. Story and direction were by Lewis R. Foster, and Lee Zahler. Len Powers to music by Dubois.

YEATES.

GRADUATE

DIRECTION FOX WEST COAST THEATRES

SID GRAUMAN'S PROLOGUE

In Hollywood--Now

By BUD MURRAY

Not a premiere this week in HOLLYWOOD, and yet there are many more New Yorkers, IN HOLLYWOOD--NOW, whom we worked for and with and knew them when. Just follow us over to the Brown Derby for lunch--Monday--and over in the corner is William O'Neal, whom we discovered at the N. Y. Elks in 1923, as placed him with his first stage job, "Lady in Ermine," and since then he has been a featured tenor, with "New Moon" and "The Desert Song" on Broadway. There's Louis Shurr, the Broadway ace agent, and Charles Judels, who signed a long term contract with Warner Brothers, and Charles takes us back to a Winter Garden play in 1917, "Waiting Our Bit," we were singing and dancing. Charles was head funny man.

With Charles is William Collier, Sr., the dean of wise-crackers, who forgot how many benefits he worked at the Winter Garden while we were the back stage head man.

Walter Herzburn, a publicity man from N. Y., now a real honest-to-goodness looking agent, in the Wm. Morris office (how times change). Eddie Kana, he of the old time of Kana & Herndon's sure-fire next-to-closing act. Eddie is having a tough time trying to convince the many producers he is capable of doing other parts besides imitating Zeigfeld.

Another good Broadway comedian, Eddie Buzzell (yes, former of the Winter Garden), is on Broadway looking agent, Max Hart. That's only a few we saw whom we knew in N. Y. stars and they are all IN HOLLYWOOD--NOW.

Along the Boulevard, bumped into Lester Dorr, a young man who used to be the best character comedians and starlight men we have had in Broadway shows many years ago. He is out here in HOLLYWOOD--NOW, and picture people are certainly missing a good deal as they do not know him. He is on a stock contract. (Lon Chaney better watch out. A few seconds later that smackerle into one of our sweetest gentlemen--we know Johnny Swor of that famous family of black-face comedians, who was with Charles Mack in the "Maid in Manilla" show were in and grew thin in 1914-15. We reminded Johnny about the cat and when we left him to cash in on Sioux City, but he said that now we would match him against "Makes Smelling." That daddy of character singing--we know George Whiting, of that famous team of Whiting and Burt, for so many years vaudeville headliners, and George is the old time vaudeville wheel favorite, with the Ponce de Leon secret, Ned Gaudin, who looks like a hundred better without his toupee. All right IN HOLLYWOOD--NOW.

Surprise! We met an old Chicago friend who is now IN HOLLYWOOD--NOW, as general manager for the Chicago who contemplate stage presentations in many coast houses. Harry Lentley is the name, and we took him down to Long Beach to see a set of Bud Murray's California Sunbeams at the Strand Theatre, where the way home, driving thru the invigorating cool night air, Harry confided he is in the business of a romance, and his bride is on her way to Hollywood and the wedding bells will soon ring.

His frolicking days are over, so we decided to make a note of it and drove to the cream of the cream, George Olsen's place (min's women), and it happened to be a note in honor of that charming songstress from Broadway, Vivienne Segal, who is making pictures for Warner Bros. A novelty, folks, we saw Bert Wheeler for the first time without his co-hort, Bobby Woolsey. Also at the table, Walter Catlett, who got up and told a few "gags." Bert followed him, and then those two dancing brothers, Bert and Charley Mogocni, staged a little dance with Bernice Spear (Mrs. Bert Wheeler), and they are from the Winter Garden, yes, sir, while we were there. And they are IN HOLLYWOOD--NOW.

With Bud Murray and his charming wife, Vivian Oakland--they too, were at the Winter Garden in 1917, and "Priceless" blew in with his heater and sat with Sid Gray, that grand singing star of Bernard and Gary, and took us back to the "Frolics" in Chicago. Watch that Arthur Lake (our pup!) swirling around with that "peachy girl," giving us the "eye." Lack of space prevents us

CORNER BUGS' PITTING ON BIG TIME TRIMMINGS

Corner-lot golf is taking on many of the aspects of show business, and some new ones of its own, in Los Angeles and Hollywood.

New courses are being rapidly laid out in shape, and when finished are opened with all the glory of a film premiere, with lights, loudspeakers, music and a number of ceremonies.

Noodles Fagan is much in demand for these affairs. His line of chatter humor, spoken into a public address system, kidding the customers and getting the laughs, together with the music and prizes for the best opening scores, are making these openings as popular for first-nighters and celebrity crowds as the picture premieres.

The courses are getting to be virtually a twenty-four-hour amusement hereabouts. The peak hours seem to be from the dinner hour on until midnight, then some night-owl trade for a couple of hours while the milkmen come abroad. From then on, for a couple of hours or so, milk wagons can be found parked around the course while the drivers match wits over the intricacies of the 18 holes. They are followed by the mail carriers starting out, banker style, a little earlier for their golf, and then there is a lull while the courses are watered and tidied up for early wives on their marketing trips, garage mechanics at lunch time, then the amateur players. Now that there are so many courses, the public is becoming quite choosy.

It is not unusual to find, within a block or two of an overcrowded course, another one whose only inhabitant is a discomfited attendant squatted under a beach umbrella with a magazine for company. The fans say that the courses are not a homestead course, and they require all the modern trappings and facilities.

Elaborate sandwich stands and parking yards are now springing up beside the courses, and, of course, and financial houses are advertising construction loan facilities for more new ones. The prospect seems depressing for show business with the golf competition, it is bringing joy to many actors who had been tossed from the boards by the films. For many of the long time silent players, the thespians, and showmanship spectacles are in no small measure responsible for their present growing vogue of the filipian sport.

FAZENDA SERIES STARTS

Louise Fazenda will start her first production in the series in which she is to be starred by Larry Darmour July 5. Miss Fazenda commences work in "Pure and Simple," a two-reel comedy, under the direction of Phil Willman. She is scheduled to make five others to be released by RKO. The series has been planned upon the completion of Miss Fazenda's work in "Leathernecking," now being made at The Radio studios.

MOTION PICTURE DIRECTORS and MANAGERS

It Will Be to Your Advantage to

WATCH THE FRONT PAGE OF INSIDE FACTS NEXT WEEK

FROHMAN SHIFTED

Bert Frohman, formerly master of ceremonies at the Fox, St. Louis, has been transferred to the Fox, Detroit.

NOTICE

Arch Woody is no longer a s.o.c. in t.d. with Inside Facts of Stage and Screen in any capacity.

About Commercial Ads For Picture House Screens

There is a discussion going on in various parts of the country as to the propriety of running advertising matter on theatre screens, and supporters are pointing out that radio mixes advertising with its entertainment, and that fiction magazines run to a large proportion of advertising matter, to which readers make no discernible objection.

If picture exhibitors followed the custom of fiction publishers, they would probably be no objection to now advertising policy. If you want fiction without advertising you buy it in book form, at a price averaging two or three dollars. Otherwise, you buy a magazine at what where from a nickel to thirty-five cents, and take it with the advertising that makes the low price possible.

The exhibitor, therefore, might let the same principle govern his box office prices, and there could then be no opposition from the public.

As for radio, that of course is free, and none but a veterinary should examine the molar equipment of a gift horse.

COLUMBIA SETS WARNER'S STAGE FOREIGN POLICY IS SET

Columbia plans to establish immediately foreign production units in both Germany and France, with possibilities of a similar unit later in England, President Jo Brandt announced last week.

Production policy projected calls for the use of foreign stars, directors and other talent with the executive and supervising director in the hands of Hollywood film men. A number of American directors will work with the foreign prosopists.

Harry Cohn, who is head of the Hollywood studios of the concern, will be in supervising charge of the foreign activities. It is the belief of the Columbia heads that this policy will eventually work out superior to the multilingual "in Hollywood" method.

Columbia's foreign plans will parallel its production policies in the United States. Outstanding stage successes of Germany and France will be acquired, to serve as the basis of production material, and foreign stories and novels will also be used.

WILLS ADDS TEACHERS

Walter S. Wills is making additions to his staff of teachers for additional summer classes, which start Monday, June 23. Bruce Eason will have charge of the semi-ballet, musical comedy and jazz numbers. The acrobatic class will be in charge of William Ritchey. Wills will teach the tap, off-rhythm and eccentric classes. In addition to his principal teachers, Wills will also employ a corps of assistants to teach beginners' classes.

LANGAN RETURNS

John Langan, former Paramount director, has returned to Hollywood after a three months' trip to Europe, during which he made a tour of the European studios.

"JERRY RYAN'S"

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Harold J. BockManager
PHONE DOUGLAS 2213**Oakland
Pickups**

OAKLAND, June 19. — After two weeks of Edward Everett Horton in "Her Cardboard Lover" George Eby opened "Just Married" with Horton, for seven days. "Bachelor Father" is set to follow next week.

Despite good business on it Henry Duffy closed "Little Accident" as his Duffin because it was not the family type of play he is presenting. "Whispering Gallery" is current.

City of Oakland has loaned the Arctic cutter "Bear" to Fox for use in the filmization of Jack London's "Sea Wolf." Fox will change the cutter to a millionaire's yacht and take it to sea.

Lillian Albertson brought over the "Student Prince" cast from the Curran in San Francisco to view a Friday matinee of "New Moon" at the Fox Grand Lake, where the latter production was in for three days to pretty good business. The show has folded.

Phil Phillips played the return of Mickey Mouse sound cartoon for the Fox Oakland screen when he laid out this week's ads for the dailies. The comedy features are given big credit at this house.

Although they admitted that the growling of tigers is preferable to the noise of the "Stein Song," Oakland park officials expressed hope that the latter era in music would soon pass and accordingly voted an expenditure of \$260 for two radio receiving sets in city parks.

ASKAM INTO FOX

SAN FRANCISCO, June 19. — By arrangement with Louis Macloon, Perry Askam comes into the Fox this week for a seven-day stand during which engagement he will sing some of the tunes from "Desert Song" and "New Moon" in which he starred. This is the first time Macloon has permitted outside usage of his show tunes.

HELEN PETCH CLICKED

Through an oversight, the name of Helen Petch was omitted from the Inside Facts review of the "Rose Garden" idea, which opened the new Hollywood Pantages house. Miss Petch is a versatile dancer and a bright spot in the production.

FASHION NEWS MOVES

Hills Hooper, secretary-treasurer of Fashion News, the leading fashion short, announces the removal of their offices from Western avenue to the Tec-Art Studios. Besides the suite of offices at the studio, the company has also leased one of the sound stages on which they will build their own sets for their fashion displays which are filmed in technicolor. Meredith Fulton will continue in the capacity of chief director.

NINA FRELLSON'S

JUVENILE FOLLIES

Permanent Address:
Inside Facts

ARTISTS ALWAYS WELCOME

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NORM ANDERSON

Eccentric Comedy Dancer

PARAMOUNT

Week June 21—Paramount, Seattle
Week June 28—Paramount, Portland**SAN FRANCISCO**

OAKLAND—SACRAMENTO—SAN JOSE

**VACATIONING YOUNGSTERS AID
FILMS; CHEVALIER AT \$21,000**

SAN FRANCISCO, June 19. — Closing of schools and a consequent flood of vacationing youngsters has aided picture house matinees to a certain extent, especially in the district houses, while downtown theatres are continuing at the usual pace at a slight pickup. Business has been down for the past few weeks perked up somewhat for the current stanza, a run of good pictures being the reason.

Outstanding in all the town was the Maurice Chevalier opus, "Big Pond," at Publix's St. Francis. The smiling Frenchman's popularity has not waned since his "Innocents of Paris" and "Love Parade," and his newest Paramount picture opened heavily this week with a near-record figure of \$21,000. Plenty of woman patrons for this one.

Publix's Paramount was up, too. Third week of stage shows and Don Mitchell as m. c. Row and Don at the organ and William H. Davis in Park's "Shadow of the Law" drew \$25,500 to the house—a better figure than this theatre has had in a number of weeks. Jack Oakie in "The Social Lion" is current. Richard Clatterton in Park's "Border Legion" bowed out of Publix's California to the tune of \$15,000, leaving the "Sweetheart" Dove in "Sweethearts and Wives."

The Fox, too, was up in the front ranks. With an excellent picture, Richard Clatterton in Park's "Lady of Scandal," and Fanchon and Marco's "Smiles," unit and Walt Roesser, m. c. that house pulled up the gross of \$43,000. Fox's "Men Without Women" and Perry Askam in person closed fairly. First and last week of the "Stein Song" show for the best business. Flicker drew \$16,000 into the theatre and that's not the best money in the world. "Big House" follows.

The Orpheum was better than it has been since "Inge." Fox's "On the Level," with McGallen, Tashman and Dorsey pulled a flock of fans into the upper Market street house to total the gross of \$15,500.

Wagon's twin houses, the Embassy and Davies, were fair. First and last week of Belle Bennett in Warner's "Courage," at the Embassy grossed \$7,000. The Davies, with "White Cargo" House is now union, Liborius Hauptmann's orchestra having gone in with the current picture. The Davies, with Benny Brun in "Sunny Skies," and "The Giving way to the Rock of the Walk," with Joe Schildkraut at Casino, with John Gilbert in "Redemption" and stage show, did \$20,000.

DANCE SHOW CLICKS

SAN FRANCISCO, June 19. — Ann Holmann's annual dance exhibition at the California Hall last week proved a success, over a thousand customers attending the affair. Miss Holmann presented more than eighty of her favorite pupils in all styles of dancing.

DOING SHOW SIGNS

SAN FRANCISCO, June 19. — The sign of the "Rock of the Walk" studio in the Kress building has contracted for the lobby art work of the Irving and Billie theatres, as well as several music publishing offices.

FILM STARS VISIT

SAN FRANCISCO, June 19. — Jeanette MacDonald, star of Park's "Love Parade," and Helene Chadwick, film player, were in San Francisco this week for rest.

**MIKE COHEN TO
SUCCEED MILES**

SAN FRANCISCO, June 19. — After disagreeing with Henry Duffy on the type of plays to be offered in his Coast legist houses, Richard Marshall, general manager, and Carleton Miles, press agent, resigned last week. Meyer "Mike" Cohen has been selected to succeed Miles and it is probable that Duffy himself will take over the post formerly held by Marshall.

In addition to his press agent duties Cohen will act as house manager at the Alcazar and assistant to Duffy. His latest p. a. job was on Tiffany's "Journey's End" at the Geary.

Both Marshall and Miles are in Los Angeles.

The disagreement between Duffy, Marshall and Miles came when the latter two advocated presentation of such plays as "Little Accident," which they put into the Duffin in Oakland last week. Duffy, however, is anxious to continue his policy of "family type" plays and it was over this that the break came.

TRAINING DANCE GROUP

SAN FRANCISCO, June 19. — Jacques Moreau of the Howard Ross dance studio, is training 16 girls for a season of opera to be presented soon under the management of Antoine de Vally.

SUDDEN CLOSING

SAN FRANCISCO, June 12. — Lloyd Campbell, independent music publisher, suddenly closed his offices in the Kress Building last week.

WENDT IS WED

SAN FRANCISCO, June 12. — George Wendt, first trumpet in Walt Roesser's orchestra at the Fox, was married last week to Jane Bell, who was formerly in Fanchon's stock line at the house.

Barney Greenberg, operator of the Cinema Club on Film Row, lost his wife and the family radio this week when she divorced him. She wanted no alimony, only the radio.

**Hollywood
Tragedy**

When Kenneth Delaigneau was returning from the East recently he struck up train acquaintance with a lady who revealed that she was coming out to surprise a sweetheart who had left her behind in Ohio a year before.

"He has been doing wonderfully well in Hollywood," the lady confided, "and has become vice-president of one of the biggest companies out there. So I am just going to drop in and surprise him, and maybe we'll be married." Kenneth helped her with her grips at the L. A. depot, and stood beside her at a telephone booth, where she looked up a number and then dialed. In a moment she assumed a puzzled face to her escort.

"The telephone has been temporarily disconnected," she said.

**Market St.
Gleanings**

SAN FRANCISCO, June 19. — Seventy miles from San Francisco, hidden in the mountain recesses of Northern California, there nestle a group of resorts along the Russian River where many of the theatrical, musical and radio fraternity gather for vacations and week-ends. Chief among these spots is Rio Nido, captained by Duncan Smith, where the tired theatrical tribe gathers for its occasional relaxation. As attractions the spot offers such highlights as Chuck Dutton's swell dance band, nightly entertainment around the glowing embers of the campfire, all the outdoor sports, including golfing, tennis, swimming, hiking, riding and not a little bending of the elbow. There's even a 150-seat theatre, wired, and showing up-to-the-minute talkie attractions.

SPOTLIGHTS

The Russian River week-end where George (Kibitzer) Taylor is singing and the KVA staff does does songs and nips-ups at his command for the many Rio Nidoites—Duncan Smith, closing a deal in real estate deal—and using both hands to cover the situation—with a lot of audacity and confidence. The Russian River week-end where George (Kibitzer) Taylor is singing and the KVA staff does does songs and nips-ups at his command for the many Rio Nidoites—Duncan Smith, closing a deal in real estate deal—and using both hands to cover the situation—with a lot of audacity and confidence. The Russian River week-end where George (Kibitzer) Taylor is singing and the KVA staff does does songs and nips-ups at his command for the many Rio Nidoites—Duncan Smith, closing a deal in real estate deal—and using both hands to cover the situation—with a lot of audacity and confidence.

DANCING ON ROOF

Lon Murray, director of the Lon Murray School for Stage Dancing and Dramatics, announces an open air class room on the roof of his present building; the structure to have an ideal Oregon pine floor 25 feet high and clear space; it will be glass enclosed when desired protection for inclement weather; a canvas covers the entire overhead. New classes in tap, off-rhythm and ballet will commence this week for the open air department.

STAGE STUDIO OPENS

SAN FRANCISCO, June 19. — The Stage Arts studio opened recently under the supervision of Charles and Dawn Schuler, former vaude team known as Schuler and Schuler. The studio is making professional headquarters out of his Market St. studio, where he is teaching everything connected with the theatre. Lee and Carolyn and Lolita, Madeline and Ruth and others are among the current attendants.

SAN FRANCISCO, June 19. — Larry Wagon of the Wagon Theatre, is on a two weeks' vacation.

KRESS BLDG.**935 Market St.,**

Office Suite 504

**WARNERS HOLD
WESTERN MEET**

SAN FRANCISCO, June 19. — One hundred fifty branch managers, salesmen and bookers of First National and Warner Brothers met here this week for a two-day western division sales convention, with Jack Warner, vice-president and general manager, at the head.

Seventy features and numerous talkie shorts will be included in the \$32,500,000 program outlined by Warner for the two companies.

Among attendants at the meet were Warner, Ned E. Depinet of New York, general sales manager for First National; Claude Ezell, holder of the same position for Warners; G. L. Sears, western sales manager for F. N., and J. V. Allen, in a similar capacity for W. N.

Charles Muchman, local branch manager for First National, and Morgan Walsh, San Francisco manager for Warners, acted as hosts to the visitors.

OLIVA CANDIDATE

SAN FRANCISCO, June 19. — Gus Tempa, owner of the Roof Garden Cafe, has filed his nomination papers as a Congressional candidate. His platform includes a plank for light wines and beer.

TEMPS IS BACK

SAN FRANCISCO, June 19. — Gus Tempa, theatrical transfer czar, who has been out of the City Transfer Co. for some time, is back again, with Eli Schumacher as his aide.

G. & M.**ATTRACTIVE THEATRICAL
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THE HOME OF ALL THEATRICAL PEOPLE

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SPECIAL RATES TO PROFESSIONALS

JACK WOLFENDEN, Prop. BERT HENDREN, Asst. Mgr.

REVIEWS
COMMENT5 CENT RADIO
GROUP DEFIES
TUBE CONCERN

(Continued from Page 3)

to the attention of the local sponsors of the pay device they confessed that this angle had not been given consideration by them. Meanwhile, however, it has been given study with the result that they have decided to go ahead, claiming that the RCA position is untenable and cannot be enforced.

"We have studied the Patent Act," declared Sorille, "and find it clearly provides that all inventions seeking its protection shall be available for public enjoyment, the protection afforded being designed only to insure the patented liberal compensation for his ingenuity."

He further pointed out that if any patentee refused to make the patent available to the public, anyone could manufacture it in return for rewarding the patentee with a royalty. He declared that although the radio trust might endeavor to scare an enterprise out of his out of the field, they would not dare to try to enforce their so-called "rights," especially at this time, when they were being subjected to federal investigation and suit.

The situation is being watched by the interests who have written to open a chain of nickel radio theatres, as described exclusively in *Inside Facts* some two months ago. The idea may be revived, according to current reports.

DIALECT WARNING

Dialecticians are warned about assuming Swedish characters over the air unless they have Swedish ancestry to lend it authenticity. Svenska fans have written to say that they are sensitive about their idiomatic peculiarities. Nearly any Swede can do it without offense, for negroes seem to be accustomed to being jollied, but only a real Swede can make fun of another and get away with it, seems.

ANOTHER MYTH

The old myth about summer doldrums in radio is on its way with other legends, according to Carl Haverlin, commercial manager of KFI and who offers as the best proof a statement that this year not a single commercial account has been pulled out for the summer.

SEEKS LOCAL COLOR

"Zeke," of the "Hill-Bliss," KMPC's yip act, has been dispatched by the Beverly Hills radio station to visit the backwoods of Arkansas in search of local color. Tomorrow Sunday morning by airplane, Glen Rice, manager of the station, accompanied the radio star on the flight.

FINANCIAL TENDER

Jack Ross, tenor, has been added to the Ranch Hour on KTM as a regular feature. "Ross" is said to be a microphone phony, the young man in the outside world being known only as manager of a Los Angeles financial house.

BUCK ANNOUNCING

Charles S. Buck has been added to the announcer staff of KFI and KECA. He has had a wide radio experience, also theatrical, wears a moustache, is 27, and single.

WANTED

Partner for Black-face Team. Must have heavy voice—for Radio Propaganda. Phone Mutual 4781

HAVE YOU HEARD
BILLY VAN?

At KFWB, Hollywood

A L A N D

By FRED YEATES

Pickups and Viewpoints

So the radio critics are on the pan! The lot of the critic is the opinion of the layman, is not a happy one. He himself is criticized more than anyone else; in fact he is of little use as a critic until he has weathered quite a few storms. Then he becomes a mellowed, broadminded and somewhat indulgent grandfatherly sort of person whose chief activity lies along saying the same old things in new ways. Once in a while he cracks his whip, to show that he can, or shames somebody into doing so, or somebody his power, and then settles back to his middle course.

His only salvation is a sense of humor. Once he takes himself seriously he is lost.

The radio critic is something new, and so a few flurries once in a while are to be expected. After a while all parties to the argument will grow to understand each other. Meanwhile a little social gathering would not be a bad idea.

There are some ways in which radio critics might be spared. For instance, they might insist on singing the Prologue to Pagliacci. Tenors have the cream of all the operas, and why they should want to sing the operas and why baritones is something we will never understand. We are referring to last Sunday—and to some programs before that.

The nation is getting all wet with drinking songs. As was to have been expected, the one-fingered melody chasers are hashing

S. D. GETS CHAIN
RADIO RELEASE

SAN DIEGO, June 19.—This city is now happily basking in the sunlight of "big time" radio. NBC programs are now being released as over KFSB, the first time that a local station has been so dignified.

Following the switch of the NBC hours from 5,000 watt KFI to 1,000 watt KECA in Los Angeles, San Diegoans were cut off from the eastern program and there was a heavy protest. Earle C. Anthony, owner of the two Los Angeles stations, possessed the exclusive NBC franchise for Southern California, but he generously released the San Diego district to KFSB, which in turn responds with the acknowledgment "by courtesy of Earle C. Anthony" when taking station cuts on every fifteen minutes, which is every fifteen minutes.

NBC officials, with KFI and KECA executives, and Anthony himself, visited the city and officiated at dedicatory exercises last week. Following this adulation for San Diego radio, rumors are now afoot that Don Lee and the Columbia chain are planning to meet the NBC men here, but it is not expected they would endeavor to get a license for a new station, but that they might tie up with KGB, Pickwick's station and the only other one in this territory. Confirmation that any negotiations with KGB are under way, however, is lacking.

McNAMARA AT KTM

Leonard McNamara has been added to the technical staff of KTM. He started his radio career at KMTR, and has since been announcer at KGJF and announcer at KTM. He is now working under Clarence B. Juncua, chief transmission engineer, who was KGB's and was former owner of KFFE.

HARMON'S SHORT

NEW YORK, June 19.—Murray Roth has just completed a Viaplay number starring Josephine Harmon, vaudeville headliner recently seen in "Fiorella." It is titled "Harmolizing Songs." Jack King is featured.

Pathe has signed Dorothy Burgess to play one of the featured roles in "Beyond Victory," which John Robertson is directing with an all-star cast.

up new stein songs and they are beginning to percolate through the loud speakers from all directions. Two new ones came over before breakfast last Monday morning, both of them patterned on the design of the Maine Stein Song. That straw was probably started it.

The success of that Maine number has also started all the other colleges to seeking popular fame for their themes. A local recording of the U. S. C. "Fight On" has been best seller here for two weeks. Record dealers have been asked not to give the record to radio stations for some time yet, so as not to take the edge off it until ready for a big break when college reopens in the fall. The radio public no doubt can hardly wait.

That popular caption, "A great bet for the talkies," could well be applied to a word worthy member of the gospel heard broadcasting last Sunday morning. Only the congregation could have told whether his preaching was with the sound effects. He was not content with saying "the woman sobbed." He sobbed! And when the continuity called for a sigh—when the woman sang!

The latest on the "applause racket" came to KFI last week. Every station receives phony wires and letters after tryouts and special concerts, and once in a while they come too soon, especially if they are late. The station got a telegram came to the station saying: "Rigoletto" coming in fine, Signor Garlito marvelous singing, want to hear more of him." This was very nice, but "Rigoletto" was not due until Tuesday.

In the advance program of a local station comes the line: "A Lola Montez, mistress of the King of Bavaria, flies to California." Now we know who brought those things here.

It turns out that Frank Gage, program director of KTM, once won the state chess championship of Massachusetts, which, says Marillath Olney, confirms the fact that the boy knows his moves. Yes, yes, Marillath—go on.

Barks from the Office Dog: Jack Carter extends the glad hand to Mayor Rogers "in conference"—Pierre Mellonno also "in conference"—this way to buy here "in conference" and not looking so merry—looked like a memorial service—and maybe it was—Stuart Buchanan's chair empty in the Creedon hearing about his cooking ability—and looking like a boiled wren—Byrne, saying, "Oh, well, the picture men think it good"—Kenneth Frogley miffing Glen Dolberg with his right—and his left on a blackboard and the goils all smiling sweetly upon him—Bob Swan looking for a place to put the body—and begging permission to broadcast "in conference"—or should that be a p?—say Paige sporting a new tie—So what?—the relief of a typhoid day—Jose Rodriguez and Roland Foss in steady conference—these darning conferences—and Joe's vote to start a campaign in favor of shorts for men—hell—Earle Anthony, Carl Haverlin, Virginia Quinn, R.C. Winters, a friend, and Rolland to San Diego for the KFSB celebration—and a lot of the box for company—a wootia lie—Eddie Albright wearing a studious look—Chuck Gabriel carrying a studious book—was it "The People"?—F. Broadway, studying a checker board—Marillath Olney having trouble with the music—That's the correct spelling—Ho, hum—is a dog's life.

Likes Fire
Engines

Eddie Albright, ace announcer at KFI, has never lost his juvenile predilection for chasing fire engines. He still loves nothing better.

Last week the Albrights decided to move to a new bungalow. Mrs. A. attended to the selection of the new home and attended to all the details of moving, and the allowance. Eddie no part in it. "You stay down at the studio, papa, and leave everything to me," she said soothingly.

So Eddie pretended to be anxious, but what man likes moving day? But when he got home to the new place that evening, Mrs. A. escorted him through to the back yard. "Look!" she said.

Eddie looked. The district firehouse was right across from the back fence. "The End of a Perfect Day," he warbled.

SACRAMENTO IN
BASEBALL RUSH

SACRAMENTO, June 19.—Add local theatre managers' worries. Outdoor night baseball made its bow to Sacramento last week and the results for the show and the city were about 50-50. Somewhere around 1,000 shirt-sleeved citizens, Governor C. Young included, were more interested in seeing the town boys successfully stomp on the Oakland Scarlet Scourges than they were in seeing the city of several thousands "Red Germans" in University's "All Quiet on the Western Front" at the Fox Senator.

Not that night baseball is the only cause for furrowed brows among the theatre managers' ranks. When summer rolls around and Old Sol beats down at all his fury on this inland California city, far away from the cooling breezes of the Pacific, all Sacramento that can move, scrama from the valley center, making a straight line for the cooler climate of San Francisco and the Santa Monica coast.

Topping off these two sad stories is a reversal on President Hoover's happy spring to the California Chamber of Commerce, in its annual report emanating from its state headquarters here, states that crops (the basis of Sacramento prosperity) are not nearly up to the level of last year's and that won't harvest time (the basis of Sacramento prosperity) will be a shortage of what it takes to make the good go round. All of which means a bad time for Sacramento cinema centers.

Provided night baseball continues prospering as it is now, it will spread to Seattle, San Francisco, Portland and Los Angeles.

DELANEY SIGNED

OAKLAND, June 19.—Oakland Tribune has signed Jack Delaney and his Cafe Alabama orchestra to broadcast daily over the KFLX of the KLM from 12 until 1 p. m. Delaney and orchestra continue at the cafe, where they are soon to celebrate their second anniversary.

BREAKERS ON AIR

The Santa Monica Breakers Club has put its orchestra on the air through KFWB, playing 7:30 to 8 o'clock Tuesday and Thursday nights. Bill Fleck, leader of the Breakers Trio, furnish the vocals, with Harry Sugarman, managing the orchestra of the club, doing the announcing.

YACHT CLUB SHORT

NEW YORK, June 19.—The Yacht Club Boys sing four numbers in "A Private Engagement," the story of the Vineyard, recently completed by Arthur Hurley. Also in the cast are Olive Shea, Frank Kingdon and Donald Kent.

Waite Brooks, who is included in "The Broadway show," starring "Shuffle Along" and who is collaborating aid to Eddie Cantor, is bringing the folks out here by way of the Panama Canal.

CHATTER
NEWSANTHONY RAPS
RADIO POLICY
INTERFERENCE

Earle C. Anthony, radio magnate of Sacramento, California, declares that broadcasters are now being subjected to the methods of black-mailers and racketeers.

"As soon as it become evident that radio was a powerful instrument of publicity, those interests which depend upon publicity for their lives and which exercise the art of coercing newspaper publishers, diverted their attention to radio," he declares.

"Then came the deluge: 'This is the Society for the Prevention of Suck-and-Suck' or 'The Advancement of So-and-So. If you don't stop broadcasting what we don't like, we shall never buy any more'—and here follows the name of whatever product the station owner happens to sell or more in other enterprises.

"At first the protests are only official and are promptly disposed of. But afterward comes action in detail. Thousand of telephone calls, letters and telegrams. Innumerable personal strings pulled and countless methods of personal pressure brought to bear. It has become a reign of terror of sheer threats.

"The particularly distressing part of the matter is that there is no one who stands up for newspapers, are damned whatever way they turn. Yet they must turn some direction.

"No radio station which has a responsible and serious outlook in its social and civic attitude can surrender its rights before threats. Neither will it hesitate to deny the air to special interests who consider that their approval is 'good business' and that their disfavor is 'bad business'."

"Radio stations which are operated by courageous and civic-conscious persons will consider nothing as 'good business' which calls for trucking to a threat at the price of peace."

TENOR HONORED

Dr. Carl Omeron, KHJ staff tenor, has been honored with an honorary master's degree by the University of Southern California in recognition of his "splendid contributions to western music."

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REYNOLDS HOUR STARTS ON NBC

SAN FRANCISCO, June 19.—One of the highest priced radio broadcasts ever sold comes on the air this week from the San Francisco studios of NBC when the Reynolds Tobacco Co. puts its Camel Pleasure Hour onto the ether waves.

An impressive list of more than 50 local NBC artists will take part in the initial program, including a 35-piece orchestra, a guitar club of eight male voices besides three soloists, a feminine harmony trio and a piano team.

Included in the group are Betty Kelly, Myron Nideley, Irene Kennedy, Myrland Jones, the Coquette, Cecil Underwood, Peggy Chapman, Oscar Young and Dell Perry, Edson Gilman and others.

BERNEISE TO WED

Berneise Cox, program arranger for KGER, Long Beach, has left radio for a new job, that of wifehood. She is to be married on June 22 at St. Luke's Episcopal Church, Long Beach, to Paul Lawson, a young business man of Los Angeles. Her successor has not yet been announced.

BARITONE SIGNED

SAN FRANCISCO, June 19.—Kenneth Rundquist, baritone, with Harriett French and orchestra at Leighton's Cafeteria, has been added to the Shill Happy Time program, every Tuesday morning over NBC.

SNAPPY RETORT

Overhead in the KFI elevator: First Blues Singer: "Did you see the mail I got on that act. Fifty letters, no less." Second Blues Singer: "Ch—I wish I could afford \$1 worth of stamps every time I sing."

POETRY CONTEST

Anthony Ewew, who reads poetry and philosophy over KHJ, has started a contest for poets. Old time writers are not barred.

FOURTH FOR RKO

George Archambaud has been assigned to direct Rex Beach's "The Silver Horde." This makes the fourth directorial assignment at RKO for Archambaud. Featured in "The Silver Horde" are Joel McCrea, Louis Wolheim, Evelyn Brant and Raymond Hatton.

IN "FRENCH KISSES"

In addition to Monty Collins and Bobby Agnew, who are co-featured in "French Kisses," new Educational-Tuxedo talking comedy, Betty Boyd, recent Vampas Baby Star, is seen in the leading feminine role as a French artist's model.

KLING GUEST STAR

Brady Kling is appearing as guest artist with the Savoy Players, San Diego, beginning last week. He is being featured in "Civilian Clothes" and "The Bandit." Leatrice Joy will appear with the same group beginning June 30 in "Love in a Mist."

Radio Program Reviews

CROSS-SECTIONING RADIOLAND THUMBNAILED REVIEWS SAN FRANCISCO (Reviewed June 11)

KGO (9-55 p. m.)—Olympians, male vocal group, Myrland Jones directing, doing "Phoebe." Excellent.

KPO (10 p. m.)—Joe Wright and orchestra remote-controling from Silver Slipper Cafe in a program of pop dance tunes. Nita Dickinson, vocalists. "Cottage For Sale" and good. Don Thompson announcing.

KROW (10-18 p. m.)—Elmer Keaton at a toneless organ doing "Moon Is Low." Announcer asking for requests in a breathy voice. KFOC (10-21 p. m.)—Pat Traynor sports ed. of Cal-Built, post-mortemizing the Sharkey-Schmelzing fracas from New York. Interesting to the many fans.

KTAB (10-24 p. m.)—Alice Blue in an organ recital. Nice, but closing number rather long. San Hayes announcing.

KLX (10-30 p. m.)—Night baseball from Sacramento by telegraphic description. Big thing hereabouts, this night baseball. Hurts other programs on at this time; doesn't do the theater any good, either. Candy bar plug.

KROW (10-32 p. m.)—Awful. A falling overboard, a halting piano, spells what? Develops into a harmony theme, and it's worse. Then the orchestra in "Stein Song" and maybe the previous harm, it does not so bad after all.

KYA (10-36 p. m.)—Geo. Nickson tenorizing Dvořák's "Song My Mother Taught Me," and nice voice. Instrumental trio.

KGCC (10-40 p. m.)—Records. KFOC (10-50 p. m.)—Val Yalente's music from Roof Garden Cafe. Good dance program. Studio internists by Hazel Warner singing and Eleanor Allen organizing.

BOOK.

CROSS-SECTIONING RADIOLAND THUMBNAILED REVIEWS

No wonder bridge is such a popular game. Of 12 programs listened to not half of them were worth the effort of turning the dial. Here they are:

KFOC—7-15 p. m.—Ballad Crooners over Columbia chain from KHJ, Los Angeles. Ray Paige's orchestra. Organ with tenor. One of the best of the night.

KFO—7-40 p. m.—Jess Norman's North Americans playing "11:30 Saturday Night." Original arrangements and another man or two would help this group a lot. Wonder why a station size.

KPO stints on orchestral man power when for a little more money it might have a musical unit the size of other stations.

KYA—7-47 p. m.—1640 Boys. Tommy Munroe singing "Cheer Up" in nice voice. Harry Bechtel announcing, plugging used cars. Bob Allen banging the ivories in lusty original style.

KLX—5-14 p. m.—Gal singing "If I Can't Have You." Singing voice, but when she did her town announcing it was just too bad. Seems that all KLX announcers have a habit of coughing into the mike.

KROW—7-58 p. m.—A Charles W. Hamp student doing Charles W. Hamp's stuff, copying every syllable, every linguistic expression, every mannerism. "Fifteen Minutes of La-a-z-z-e-e-e Sen-timen-tal-a-al-ty" he calls it. And—coincidence of coincidences—he's plugging White Cross Tooth Paste; not Dr. Strasska's. In my country they hang guys for stealing.

KGO—8-54 p. m.—Fiddler sounding like he was practicing the scales. Announcer, however, said it was "a sprightly mimicry." One of those everlasting nutting that always seem just about to end and then start again with renewed vigor.

KROW—8-20 p. m.—Back again at this Oakland station. Just in time to catch Dr. Portrester himself. Doctor on his "Happiness Hour" interlards each musical number with a health talk. In this one he quotes a letter received in the mail. Writer says her husband used to have convulsions every eight hours. After being visited by doctor, she has now had convulsions only every 24 hours.

If you have anything the matter with you, whether it be convulsions, brain trouble, cramps, disease of any kind, send us a sample of your blood and we will cure you. And now Miss Ruth White will sing "Let Me Call You Sweetheart," by request of Minnie, Sara and Angeline.

KTAB—8-35 p. m.—Walter Rudolph's orchestra on "Pepper Box," Cotton Bond singing "I'm On the Back." Not his type of number. Jimmy Conlin and Myrtle Glass from Golden Gate with a few wheezes and songs.

KFOC—8-45 p. m.—Mahlon Merrick's excellent dance band playing original and clever arrangements of "What Is This Thing Called Love?" "Sweet Sue," "Bagdad," and "Blue Is the Night." Announcing done in pleasant manner while orchestra sings each number.

KGO—9-00 p. m.—"Nights in Spain." Orchestra with Virginia Treadwell, contralto. Orchestra good.

KFWI—9-17 p. m.—Male harmony theme. Nasal. Evident they have been hanging around pop records listening to pop recordings for ideas. Woman singing, "Where Golden Daffodils Grow." Less coloratura effects would have been much, much better.

KYA—9-20 p. m.—Clem Kennedy in piano solo, "Silhouette." Very good.

KGCC—9-35 p. m.—Recordings.

BOOK.

"AND DOUBLE CHECKS"

Bert Kalmar and Harry Ruby have been signed to compose the music for "Amos 'n' Andy," first starring Radio picture, according to William LeBaron of RKO, who has been in Chicago several days conferring with the famous black-face team. Melville Brown, who has been selected to direct "Check and Double Check," which will be the title of the team's picture, also has been in Chicago making final arrangements prior to "Amos 'n' Andy's" departure for Hollywood. They will broadcast the picture on San Francisco radio.

San Francisco Radio Notes

SAN FRANCISCO, June 19.—National Broadcasting Co. pulled a cute one when the National Electric Light Association opened its convention here this week. Company piped Amos 'n' Andy directly to the Civic Auditorium from the Chicago NBC studio where the b. f. pair did an especially prepared act to open the meet. The act was not broadcast. M. H. Aylesworth, NBC president, introduced the favorites.

A smart young racketeer got away with over \$2000 from local business firms this week when he offered them broadcasting periods over KFWI at ridiculously low prices, paying himself a big fat cash. A number of companies fell for it. Now KFWI is after him on several forged accounts, and the firms are hot for him on grand theft charges. He used the names Frank Carter, Frank Clark and Frank Gans.

Lem 'n' Lafe, KFOC blackface act, have returned from Hollywood where they took screen tests for several of the major studios.

NBC, according to reports, has let out a number of its staff members, including vocalists, announcers and musicians.

Work is nearly completed which will allow two studios at KJBS to be opened so as to form one large studio, permitting a large band or group of artists to work together. Executive offices also have been enlarged.

With a new manager at the helm and the new transmitter expected to start functioning this month, several changes in personnel are expected at KYA.

We missed Edna Fischer's excellent piano playing over the Jamboe Monday night. That's one feature too good to be left out.

Ted Berlin, perpetrator of publicity stunts for KJBS, has returned from a vacation.

A new program, "The Quiet Road," has been put on NBC. Jennings Pierce, Art Lindsay, Byron Mills and George Nelson, members of the station's announcing staff, are the group of Byways who appear in these presentations.

William Harper has been added to KJBS as an operator.

HOKE ONE-REELER

NEW YORK, June 19.—"Twist Love and Duty," or "Love to the End," a one-reel hockey under-drama in the fashion prevalent in the early 'Nineties," is one of the just completed Vitaphone Varieties. Bryan Foy directed and Herman Ruby wrote the story. In the cast are Esther Howard, Edie Graham, Walter Fervid, Roger Davis and seventy-five extras.

SIGNED FOR VAUDE

Reginald Werrenrath, concert baritone, has been signed by RKO to a vaude contract, by permission of National Broadcasting Co.

LACEY TO RUN KYA IN CHANGE

SAN FRANCISCO, June 19.—Patrices Brander Corp., operators of KYA, has named Louis Lacey manager of this independent station here. This week E. Morrison, Lacey formerly was with KHQ, Spokane, and prior to that with KSL, Salt Lake City.

With Lacey heading the growing radio company it is expected that there will be a change in policy and in personnel and policy made. Already Liborius Hauptmann, musical director, has left to take over the orchestra at Wagoner's Embassy and no successor has yet been named.

KYA inaugurates its new RCA transmitter some time this month. This feature will give the station added broadcast power. A feature is aiding in lining up a number of new commercial accounts.

NEW PLAY SET FOR MUSIC BOX

"The Glory Declared," a new play by Ralph Culver Bennett, will be first presentation at the Music Box, Hollywood, on Monday, June 23. Religious theme has been used by Bennett as a basis for his play.

In the cast are Robert E. Griffith, Fritz Bullard, Ida Shepard, Nettie Vallon, Philip Morris, Ray Lagay, Robert McVade, Jr., Stuart McFarland and the author. Walter B. Gilbert, former director of the Music Box, is staging the play. The engagement will be for two weeks only.

O'NEILL REVIVAL SOON

Pasadena Community Playhouse presents Eugene O'Neill's "Marco Millions" for a run beginning June 19. An extra elaborate production for the display of ancient Oriental babblery is promised. Beatrice Prentice will be visiting star in the role of Princess Kukulchin and Robert Young will be Marco Polo. Gilmore Brown directs and support cast includes Louis Council, Lisa Thomson, Laddie Knudson, Franklin Provost, Thomas Hurt and Eustarg Yerian.

NEW TAP CLASS

There is at present such widespread interest among business men and women in tap dancing that Earle Wallace states that he will begin another class in tap dancing on Wednesday, June 18, at 7 p. m. for adult beginners. This will be the last tap class to start before the fall season, although private lessons will be given all summer.

VETERANS SERVE AGAIN

More than 250 ex-service men, including 100 who served with the engineers, were used in the battle scenes of "A Man From Wyoming." Gary Cooper's current Paramount starring picture. They were recruited from the Legion and other ex-service organizations in Hollywood.

DENVER, June 19.—George Barton, former leading man at the Denham Theatre, is in the hospital recovering from a fracture of the leg, resulting from a fall.

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PRESENTATIONS BACK AT HOUSE

SEATTLE, June 19.—After playing without "in-the-flesh" support for more than a year, the Embassy here returns to presentation, according to definite information learned this week, following the return to stage support by Public at their local Paramount.

New policy calls for the installation of an orchestra and chorus line acts to be featured in and routinized into the presentations. Charles Ruben is slated to be musical director.

Lou and Doby, harmony team, heard on radio, and Jerry Dean, comic, are to be among the opening attractions.

EXPANSION PLAN FOR NORTH TOLD

SEATTLE, June 19.—Further extensive plans for expansion of the Fox-West Coast circuit of theatres throughout the northwest are announced by Earl Crabbs, division manager for Washington and Oregon Wednesday. This takes the form of the creation of an Oregon division, which will have jurisdiction over the 18 houses already in operation there and 12 new ones to be constructed in the near future.

Harold B. Franklin, president of West Coast Theatres, has assigned Port Major, for the past eight years a member of the home office in Los Angeles, to be division manager with headquarters in Portland.

EXECS IN SEATTLE

SEATTLE, June 19.—The opening of stage shows at the Paramount brought three Public officials to Seattle Monday, Ed Smith, Pacific Coast division manager; Harry A. Gouffain, head of the coast stage production department; and Bob Blair, northwestern division manager.

ANNOUNCE WEDDING

SEATTLE, June 19.—Eddie Fitzgerald and Margaret Woods announced their marriage and are planning to go to Vancouver on their honeymoon. They will then go to San Francisco from where they will sail to Cherbourg. Fitzgerald is leaving Fox West Coast, having been in their employ since their invasion of Northwest territory.

TEACHER IS DEAD

SEATTLE, June 19.—Kirk Towns, teacher of singing in the Northwest, passed away this week. Towns was famous for his annual student recitals which were considered among the outstanding musical events of the Northwest.

Vancouver

By A. K. MacMARTIN

C. R. Dippie, veteran manager of the Fox Film Exchange here, returned this week from Los Angeles, where he attended the annual convention of managers and executives.

Roy A. McLeod, former Orpheum manager and now manager of the Empress Theatre, announces the acquisition of a new leading lady for the British Guild Players, Miss Jane Savile. The Guild Players' current vehicle is "Joe's Night Out." Business at this stock house is on the up-and-up.

William Cooding has replaced W. E. Williams as secretary of the Musicians' Union Local 145, the Vancouver branch of the A. F. of M.

A number of the local boys who have been out of employment since the theatres kicked out the stage, with the exception of spasmoidic radio and dance engagements, are getting lined up for summer work at resorts. The latest band to leave town was Les Crane and his band. A seven-piece outfit. They went to Whistler Lake, Saskatchewan.

Wesley Mortimer, trumpet player, who came to Vancouver with the Canary Cottage Orchestra for an engagement at the Vancouver Hotel some years ago, leaves the Orpheum (RKO) band to take a seven-piece dance orchestra to the Capilano Hotel, Capilano Canyon, North Vancouver.

A company from the Fox studios passed through Vancouver Friday via a special Canadian National train for Jasper Park, Alberta, the location for a talkie to be called the "Red Sky." The company was headed by A. F. Erickson, director, and included Lois Moran, Sharon Lynn, Goode Montgomery, J. W. Kerrigan, Robert Ames and other picture players numbering 75. They will be on location at Jasper Park for about three weeks, stopping at Jasper Park Lodge, the Canadian National hotel.

NEW FRANKS PLAYERS

SEATTLE, June 19.—Starting next week will find new faces in the Al Franks Co. Jack Jones and Florey Joyce in from Chicago, filling juvenile and line places. Rudy Winter and Dale Jackson leave Franks Wednesday and are headed south. Gordon Richardson and wife are filling places in this company and are scheduled to be on the boards this week.

FIFTH AVENUE IS LEADER FOR SEATTLE FILMS

SEATTLE, June 19.—The Fifth Avenue is usual led the town to the tune of \$15,500, which was not bad considering drawing power of Ruth Chatterton. The picture was not much to speak of.

It cost Seattleites who went to the Paramount \$12,400 to find that Clara Bow was "True To The Navy." The in-the-flesh program included Paul Spor, Eddie Magill and Sam Mallotte.

The Orpheum came in third with a status of ten grand. This is around the average for this house. The Music Box with the last week of "All Quiet" was not quite at all, in fact it rang the cash register for \$8,000. This show would have easily run another week to good returns.

The Blue Mouse across the street won the grand prize of "Ladies of Leisure" with a total of \$6,000. The Met, Public's other stand, brought \$5,000 in its coffers which is not bad for this house, but should have done better with the Fannie Brice opus.

The dance palaces are still flourishing. It's a fifty-fifty proposition between McElroy's and the Triumf. Ted Harris, general co., holds his own at the latter. Tiny Burnett continues to pack them in the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

PLAN DAYLIGHT SAVING BATTLE

Within the next few weeks, the proponents of Daylight Saving for California will begin the big bombardment in their ridiculous campaign to convince this state that it needs more sunshine.

Though the proposition was defeated in Portland recently the small minority favoring the daylight saving idea will attempt to force their plan over on California.

The scheme will meet with tremendous opposition. It is a move that will particularly prove injurious to the show business and the opposition is rapidly crystallizing here to fight the attempt to force over the measure.

Among those aligning themselves against the scheme are: The Commercial Board of Los Angeles, Los Angeles Railway Company, Austin Company of California, Motion Picture Theatre Owners' Association, Theatre Managers' Association, Trade Associations of Los Angeles, Union Pacific Railway, Fox-West Coast Theatres and many other civic organizations and concerns.

RIALTO STARTS VAUDE POLICY

Starting a new policy last week, the Rialto Theatre, Pasadena, will play acts of vaude on Saturdays and Sundays, booked through the Melkidejohn office here.

House is operated by S. Lazarus, operator of the Million Dollar and other houses here, who is now playing vaude on a weekly change basis at the Million Dollar.

THEATRE PAIR WED

SEATTLE, June 19.—The Columbia Theatre was the scene of a brilliant wedding last Tuesday. Evelyn Kelley and Don Geddes took the important roles. Both are well known in Seattle. Miss Kelley having played in various theatres and Don managing the Winter Garden.

LIBERTY BUYS PLAYS

Liberty Productions have purchased "Davy Jones' Locker," by Richard Barry, the famous war correspondent, and "The Midnight Alarm," by James W. McEckin, both stage plays, for early production.

Notes Along Fifth Avenue

Eddie Fitzgerald in at Joyce—conversing with the head manager, Vic Meyers and his Band dispensing music with vegetables at the opening of The Market Basket—Dave Himmelhoch taking tickets and rather liking the new job—Madge Baldwin resting—and here's hoping she gets well soon—Doby and Lou entertaining Roosevelt Hi-Y Boys—and what a hand they got—Andy Gurnard buying a ticket to the Paramount—strange as it may seem—Joe Cooper going up Pike St.—without a hat.

Alice Darstien now working for Public—If she works like she sings she'll be owning theatres—Harry Mills catching the Coliseum—also a crop of new whippers—Sam Gore with a brand new suit—and fitting it nicely—Max Tibbits in with Al Franks—and getting a nice hand—Carl Winge dancing out at Playland—with his wife-of course.

Emma Jane Epler down from Alaska—in again, out again—Frances McClellan pounding the keys for Remick's—and doing a good job—Miss Beasley visiting Stanleigh Mallotte backstage—proving that organists have things in common—Meyer and Tiny Burnett in their car—and acting like they're enjoying life—well, maybe they are.

Owen Sweeten getting set for his new concert—a hard working man—who deserves a lot of credit—for knowing what the public wants—Jim Glemmer convalescing at his home—his better now—Jack Anshutz and Bob McFarlane playing ball—Bob Blair with a straw dandy—and clating over the stage—Oh, what a boy I'd be, if I had; Owen Sweeten's smile, Gordo McBean's personality, and Paul Spor's pep.

SHIFTS IN RKO RANKS TALKED

SEATTLE, June 19.—Number of changes are taking place in the RKO Theatre operation ranks with Bud Summers, for some time manager of the Orpheum here, going to the Met, Boston, in the same capacity.

E. C. Bostwick, former Pan man, replaces him in the post, with a number of minor shifts under way.

According to current rumors around town, a complete shakeup of the northwest RKO personnel looms with only a few of the present group remaining in the saddle.

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Legitimate Theatre Reviews

'CRIME' THE PRESIDENT THEATRE LOS ANGELES (Reviewed June 16)

Pitting from scene to scene like a talisman, this Sam Shipp-toned Hymer melodrama proves conclusively that "crime does not pay." Virtue must, will, and does triumph on the stage.

Between 8:30 and 11 p. m., the local Broadway sounds like July 4, 1918, on the Western front. During that time the steady thunder of guns rolls from the President, and from the Mainie down the street, catching the unwary pedestrians in a withering cross-fire.

But after the smoke rolls away and the bodies are gathered up, two eminently satisfactory things stand out—a new, smooth, polished Kenneth Daigneau as the leading cross-crook, and a Florida Bramley, who convinces that she is headed straight for stardom.

The story offers Daigneau as a man of wealth and culture who takes to crime as a sport, and dominates a gang of evil underworld people. Circumstances bring him a beautiful blonde, Miss Bramley and Leonard Strong, whom he starts to train to crime. A deep-eyed dastard, played by Jerome Sheldon, and a cheating moon, by Marie Myers, furnish conflict. A big daylight robbery precipitates a murder by Sheldon, and a gang quarrel brings about the killing of Sheldon by Daigneau. The denouement comes in police headquarters, where Daigneau signs a confession in order to free the young romantic couple from complicity.

Daigneau has been observed in many and various type roles, but never has he been seen so polished and dominating. And Miss Bramley, watched since her emergence from dramatic embryo, looms as one of the most promising ingenues. Leonard Strong also deserves praise for his juvenile work.

A big supporting cast included Frank Killinger, as a policeman; Francis Bolger, Arthur Wellington, George Henry Trater, Ralf Belmont, George Glasgow, David Price, Carl Kester, John Dutton, crooks; Katherine Windsor and Helen Kleeb, bits, and William Abram, police inspector. There were four acts, divided into eight episodes.

It is strictly elementary drama, which many in the first night audience found to their liking. Many were the frenzied outbursts of applause as villainy was foisted from time to time.

Edwin H. Curtis directed the production, scenes for the numerous acts by Rita Glover. A so-called radio broadcast, without which a present-day crime production cannot be complete, was hairy-wire. Business was fair.

YEATES.

'NANCY'S PRIVATE AFFAIR' EL CAPITAN THEATRE HOLLYWOOD (Reviewed June 15)

A delightful, gladsome, intriguing frolic, refreshing, entertaining, amusing, and all that sort of thing. Really a treat.

Nancy lost her husband's affection because she settled down and became a mudhen, satisfied to merely keep the nest warm and occasionally lay an egg. Hubby was a playwright, making lots of jack, and sure enough, a pecky little gold digger came along and yanked him. Another playwright, friend and collaborator, gave some sparkling advice, which Nancy took in her own way, and therein lies the play.

How Nancy framed Peggy the Gold Digger into falling for a fake title and mythical fortune, thus leaving hubby with nothing to do but fall back into his arms, is told with much bright conversation, well spiced and full of pleasant laughter.

Rightfully starred as Nancy, Minna Gombell, of the original New York cast, brought remarkable ability, beauty and smart gowns to bear with full force. She deserves to be Hollywood's reigning queen for the present at least.

In a main comedy support appeared Ernest Glendinning, splendid police comedian, who delivered his bright chatter as though he believed in it and garnered an abundant share of tribute. He was the playwright, friend and collaborator, hornsorgled into making love to his best friend's wife.

The husband role was handled by Donald Douglas, seen here in "Follow Thru" and the play "Great Gabbo." He was generally competent, although slightly overplaying at times. Peggy the Gold Digger was portrayed by Effie Eaton, without overmuch brilliance.

Ma Marvin contributed a pleasing personality to an incidental part as Nancy's sister, and Kathryn Givney provided a dash of color as Peggy's conspiring mother. Layland Hodgson handled the role of the fake, titled "diamond king," quietly and in good taste. Donald Campbell and Margaret Booth contributed servant roles.

The production moved smoothly, without a visible puff, and with piping speed. Ernest Goble's scenic effects were excellent. Business was very good.

YEATES.

LOCATION FINISHED

Richard Thorpe has completed 10 days of shooting on location at the Riverside for Tiffany's "The Thoroughbred," formerly called "His Last Race."

'UNDER A VIRGINIA MOON' VINE STREET HOLLYWOOD (Reviewed June 16)

A mildly diverting comedy, set in a southern atmosphere, with the introduction of songs and dancing, this production, which is presented by George Fawcett, doesn't look like a robust bet to weather the current stiff competition in theatres here for long.

It lacks the thematic intensity and suspense needed to attract wide attention, and though it affords Percy Haswell (Mrs. George Fawcett) opportunity for neat characterization as the charming, flighty southern lady, it presents no outstanding dramatic opportunities for dramatic fireworks, meandering along through a fair amount of humorous situations to a drite and semi-musical comedy ending.

Vernon Steele was excellent as the irresponsible husband who gets divorced and remarried by the charming lady. Pierre White, musical comedy baritone, handled his lawyer role nicely and sang effectively.

Outstanding in the balance of the cast was a colored singer, Clarence Muse, who ingratiated himself by his performance and singing in the role of a colored servant.

Others in the cast were: Albertina Pickens, Edna West, Grace Gooden, Randolph Scott, Colee Cooper, Wauna Lestrell, Marion Delara, Carol Marmon and Somner Foster.

The piece was directed by Edward Elmer. The incidental songs used were written by N. Moré, Clarence Muse and Leon and Otis Renee, outstanding tune being "Sleepy Time Down South."

One set was used throughout, an exterior, nicely done by M. Alexander in the conventional manner, depicting the house and garden of a southern mansion. Music was by the Bendix Trio under the direction of Theodore Bendix and was nicely handled.

While possibly able to do well for several weeks, the play doesn't look strong enough to stand up for long, and as presented here demonstrated minor picture potentialities.

FLOYD.

CHANGES IN IDEAS

Chaz Chase is out of "Gyp Gyp Gypsy" idea commencing Chicago. He will be replaced by Eugene Comedy Jugglers. In "Changes" idea Waller and Dyer will replace Eva Mandell at the Wisconsin, Milwaukee.

FILM TITLE CHANGED

Tiffany's comedy drama, "Why Marry?" has been changed to "Scrambled Wives." Frank Strayer directs, with Rex Lease, Vera Reynolds, Sam Hardy, Paul Hurst, Nita Martin, Charles Sellon and others in the cast.

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'HOT 'N' BOTHERED' GREEN STREET SAN FRANCISCO (Reviewed June 5)

Si Goldtree has another of his French farces which have made him and the Green Street famous and recently have kept him embroiled in court entanglements with the bombastic Capt. Layne and his squad of moralists. The way "Hot 'n' Bothered" lined up on this opening night's showing it's an innocuous sort of a thing that probably will be speeded and spiced up to suit the Green Street clientele.

The tiny 365-seat upstairs house, patterned after the lines of the Bohemian theatres that once were a vital part of the old and less staged San Francisco, has a stage that, at the most, has a proscenium of about 30 feet and a depth of about 25 feet. There's one set, and to change to settings, drapes are hung over the windows, doors, etc. On this postage-stamp size stage Hugh Metcalfe handles a cast of eight, putting them through plenty of exits and entrances so there aren't more people than space will permit. For his agility in this respect Metcalfe deserves a loud huzzah.

The cast is headed by Germaine del Nez, who makes a very striking appearance, is full of pep and who is expected to draw 'em into this house once the word of mouth starts working. Her one bad point, at the first show, was that she talked too fast.

Joseph Kemper takes the male lead, the part of a man who hypnotizes the gals and makes 'em try to do things to suit him. He's good in the part and handles his lines and business well. Metcalfe does the role of a bachelor; Betty Blossom is seen as a maid and good, too; Larry Cook does a comedy part in fine style; Gudy Swanson and Vada Hellman are okay in the roles of wives; at the RKO Studios.

Bruce Payne completes the cast in a husband's part.

Preceding and between acts Billy Dixon, m. c.'s, doing rapid fire piano and song work that gets over with the crowd.

RUBE.

DERR IS NAMED AS PATHE HEAD

E. B. Derr, who for the past six months has been in charge of production at the Pathe West Coast studios, has been elected president of Pathe to succeed J. J. Murdoch as the executive head of the organization and all its subsidiaries. Joseph F. Kennedy remains as chairman of the board of directors and C. J. Scollard, formerly treasurer of the Pathe Exchange, Inc., succeeds Mr. Derr as executive vice-president. Other officers elected at the special meeting of the board of directors include: Lewis Invernizzi, vice-president and secretary; Arthur Poole, treasurer; and T. S. Delephant, assistant treasurer and assistant secretary.

Coincident with the election of officers, E. B. Derr announced that production of Pathe's 1930-31 product was well under way with five feature-length attractions completed and more than twenty-five per cent of the short subjects already in the exchanges ready for release.

GIVEN RKO CONTRACT
A five-year contract with Radio Pictures has been given Lita Chevre, exotic brunette. It was awarded on the actress's 22nd birthday. Miss Chevre formerly was a dancer with Fanchon and Marco; dance director with Warner Brothers Studio, and a member of Pearl Eaton's Show Girls at the RKO Studios.

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Facts' Echoes From Melod Land

Hot Licks of Music

By JACK B. TENNEY

It was my intention to ignore C. E. Moore's communication published in last week's issue of Inside Facts, though I will admit I felt a keen desire for recrimination. A letter from Dr. Harry Rifkind, Master of Rhythm, in this morning's mail caused me to change my mind. The argument is summed up concisely in this clever letter and so thoroughly answers Mr. Moore that I cannot refrain from publishing it in full:

Hot Licks, Inside Facts. (An Open Letter.)

Permit me to say a few words concerning the recent discussion between Mr. Tenney and Mr. Lloydwell that has caused one of your readers, not only to laugh, but to express himself in a manner that is laughable. I have reference to Mr. C. E. Moore who wishes someone to tell him "what the boys are arguing about and why" and whose conclusion is summed up with a grand comparison between the above mentioned writers and the gammen of Hollywood. This gentleman asserts that Mr. Lloydwell seems to be mad at all the musicians and that Mr. Tenney seems to think that he does not have to back his statements with logic. I will agree with Mr. Moore, if his letter is an example of logic. The reverse, however, is sadly obvious.

When two people argue it only proves one thing conclusively—they disagree. When a third party gets mixed it proves that Mr. Moore has enjoyed himself by extracting the seriousness from conscientious effort, turning it into levity without permitting the readers to share his particular pleasure. For the benefit of the reader (and specifically for Mr. Moore) the essence of the comedy should be stated. Mr. Lloydwell expresses his views sincerely and well when he asserts the need and demand for showmanship for orchestra leaders, and certainly, this fact cannot be denied. He further asserts "The way some of these fellows beat time they should be set in front of a garage wall, with a paint brush and then they might do a fair job of painting or whitewashing."

My experience agrees with much that Mr. Lloydwell says—a majority of these leaders certainly beat around the bush more than anything else. According to Mr. Tenney, this type (to be successful)

should not endeavor to lead an orchestra, unless the fundamentals of music are acquired first. There was a time when the boy with the baton had to know his business, but the inception of the m. c. has changed things in this respect to a large extent. Mr. Tenney was careful to emphasize dance aggregations. Certainly a knowledge of music is the first essential. Paint brushes and garage walls, after all, will fall into the proper hands. The thorough knowledge of music will give the conductor the proper twists and flourishes and they will be executed rhythmically, pleasing the public, and the musicians will be relieved of excessive irritation.

Plainly, Mr. Tenney considers the orchestra and the public from the musical standpoint. Mr. Lloydwell has reference to a graceful conductor plus personality. A leader may be ever so graceful, however, and yet fail at every step in properly conducting an orchestra. Contortions, handstands and whatnots belong to the acrobatic department. The modern successful orchestra long ago discarded the pink-tights. Salesmanship, of course, is another story. Both qualities are essential.

Now from the logical standpoint. (You will pardon me, Mr. Moore.) Both Mr. Lloydwell and Mr. Tenney recognized the type—"big men from the south," capable of doing only two things: making those in front of him wonder what it is all about and those behind him cry. (It is not my purpose to be unkind to those who behind him cry. It is to those promoting leaders. Many of them are clever in everything except music.)

The successful type in this capacity are those who have nothing to say at rehearsals and lead the orchestra instead of trying to lead it at performances. This is a difference truly worthy of consideration. Just where Mr. Moore discovers the lack of logic is a mystery to me. No doubt, that is where the comedy comes in. His idea about some talk producer signing the two gentlemen up for a talking-show is evidently the result of the laughing episode. I sincerely trust that this does not happen, as we would miss their articles in your excellent paper.

In conclusion, Inside Facts and Mr. Moore are both to be congratulated—Mr. Moore for writing (Continued on Page 13)

Song Leaders

LOS ANGELES

"Monterey" won back its lead last week by a scant margin over the "Stein Song," possibly helped by a shortage of the latter number at the jobbers. The rest of the field are about the same numbers, shuffled around somewhat as to position:

- "It Happened In Monterey"—Feist.
- "Stein Song"—Radio Music Co.
- "You Brought a New Kind of Love"—Famous.
- "So Beats My Heart"—De Sylva, Brown and Henderson.
- "Springtime In the Rockies"—Villa Moret.
- "Dancing With Tears In My Eyes"—Witmark.
- "On the Sunny Side of the Street"—Shapiro Bernstein.
- "Exactly Like You"—Famous.
- "The Moon Is Low"—Robbins.
- "Living In the Sunlight, Loving In the Moonlight"—Famous.

New numbers growing in popularity are: "Singing a Song to the Stars" (Robbins), "I Love You So Much" (Famous), and "My Future Just Past."

RECORDS

The USC College song, "Fight On," tops all record sales for the week. Pop song leaders, none of them heavy, are:

- "You Brought a New Kind of Love"—All recordings.
- "Living In the Sunlight"—All recordings.
- "Ten Cents a Dance"—All recordings.
- "Dancing With Tears In My Eyes"—Victor.
- "Reminiscence"—All recordings.
- "Stein Song"—All recordings.
- "It Happened In Monterey"—All recordings.
- "Telling It to the Daishes"—Victor.

"Dangerous Nan McGrew"—Victor (Helen Kane).

A new tune, "New Kind of Love," popped into first place for current week while "Anchors Aweigh" and "Tears in My Eyes" also showed for the first time.

- Leaders are:
- "New Kind of Love"—Famous.
 - "With My Guitar"—Sherman, Clay.
 - "When Little Red Roses"—De Sylva, Brown and Henderson.
 - "I Never Never Tell a Lie"—"It Happened In Monterey"—Leo Feist.
 - "Exactly Like You"—Shapiro, Bernstein.
 - "Dancing With Tears in My Eyes"—Witmark.
 - "Under a Texas Moon"—Remick.
 - "Ten Cents a Dance"—Red Star.
 - "Stein Song"—Radio Music Co.

NORTHWEST

- "Stein Song"—Radio Music.
- "It Happened In Monterey"—Feist.
- "Moon Is Low"—Robbins.
- "Rock-a-bye To Sleep In My Arms"—Gross.
- "Woman In the Show"—Robbins.
- "Ten Cents a Dance"—Harms.
- "When It's Springtime In the Rockies"—Villa Moret.
- "1130 Saturday Night"—Sherman, Clay.
- "When the Little Red Roses"—De Sylva, Brown and Henderson.
- "I Never Dream"—Santley.

CRAWFORD CLOSING

Jack Crawford closes June 20 at Solomon's here for a long jump across the continent to open at the Steel Pier, Atlantic City.

"A LITTLE SMILE"

Words and Music by GEO. B. L. BRAUN
(A Fox Trot Sensation)
CONCORD PUBLISHING CO.
1179 Market St. San Francisco

RED LION CAFE IN BIG OPENING

Jerry Ryan opened the Red Lion Inn on Washington boulevard Thursday, June 20, to a large house. Among those there were Red Grange, Mr. and Mrs. Roy McCray, Mr. and Mrs. Dick Parks, Jean Cowan of KFWB, and many others. Jerry had a few performers on there that evening to help put the evening over, including Marion Kane, Bette Barker, Irene McKenney, Esther Pressman and Jack Ray.

Spot is of the intimate type with Jerry having a chance to get over his impromptu entertainment. Jim Summer and his music is the featured band, a snappy compact aggregation.

CHANGES MADE IN BANDS HERE

With Irving Aaronson doing a disappearing act from the Roosevelt last week, the orchestra, which had a long-term contract, closed suddenly, with Benji going in on Tuesday to a \$10 opening, doubling from a current engagement at the Egyptian, Hollywood.

Aaronson, who left because of marital difficulties, is scheduled to go into the Casa Granada, open air cafe in Chicago.

Ted Florio and his Victor Recording orchestra opens June 27 for a limited engagement at the Ambassador Hotel, following Johnny Hamp's Serenades. Gus Arnheim returns to the Ambassador Coconut Grove for an extended engagement, following Florio. With him will be a new vocal trio, scheduled to be especially heavily composed of Russ Colombo, Eddie Bush, Art Fleming and Ed Landry.

REPORT SALES UP

SEATTLE, June 19.—Gene McCormick and Syl Cross returned from San Francisco this week and report increased sales on their new releases—"Tonight" and "Rock-a-bye To Sleep In Dixie." Since Jesse Stafford and his boys have made a recording of the former the sales in sheet music have been boosted considerably.

SOUDERS TO L. A.

SEATTLE, June 19.—Jackie Souders, well known Southern singer, leaving Wednesday for Los Angeles and taking over the baton at the Boulevard. He will have a successful three-months' engagement at the Fox Fifth Avenue.

NEW TUNE READY

SAN FRANCISCO, June 19.—Concord Publishing Co. will soon have on the market the RKO contest song "Springtime Every Day For Me," with music by Dr. J. B. L. Braun and lyrics by Dr. J. G. Lehner.

RUSSO AT RKO

Adan Russo is now functioning as guest conductor of the house orchestra at the RKO Theatre, Los Angeles. Billy Small remains as house leader.

THOMPSON SIGNED

Keene Thompson, scenarist and short-story writer, has been given contract by Paramount and has been assigned permanent offices in the studios in Hollywood. Thompson wrote Clara Bow's new talking picture, "Love Among the Millionaires," now in production.

HAUPTMANN IS HOUSE LEADER

SAN FRANCISCO, June 19.—Librarian Hauptmann has been awarded the orchestra contract at Wagon's Embassy and opens there this week. Now operating in a club, including himself, Hauptmann has been musical director at KYA but left there last week.

For more than a year the Embassy, owned by W. B. Wagon, has been non-union, but after a series of conferences Wagon and organized labor kissed and made up and the house is now operating under a union banner. Wagon also owns the Davies.

MEYER FIRM TO HANDLE SCORES

Abe Meyer, president and general manager of Meyer Synchronizing Service, Ltd., reports that within the past week a number of producers have signed with them to supervise and score exclusively all music, including Christie Film Co.; Lloyd Hamilton Productions; Metropolitan Studios; Industrial Department; Rogell Productions; Halperin Productions; Brown-Nagel Productions; Robert C. Bruce Outdoor Talking Pictures, and Phil Ryan Productions.

HESTER IS VISITOR

SAN FRANCISCO, June 19.—Mickey Hester, representative of Witmark's music publishing house, is here from Los Angeles for a short stay.

MILLS IN S. F.

SAN FRANCISCO, June 19.—F. C. Mills, president of Radio Music Co., music publishing subsidiary of Feist, was here for two days conferring with Al Sather, local representative. From here he went to Los Angeles.

KERN GOES EAST

SEATTLE, June 19.—Herb Kern, the Fox organist, left this week for New York. No one has been chosen to succeed him.

CHINN AT COLISEUM

TACOMA, June 19.—Doctor Chinn and His Patents of Music are being featured at the Green-wich Coliseum here.

BROOKS AT S. D.

SAN DIEGO, June 19.—Sunny Brooks and his orchestra are playing a summer season engagement at Mission Beach here.

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AND HIS CALIFORNIANS!

NOW IN THIRD YEAR

AT

WILSON'S BALLROOM

(Formerly Cinderella Roof)
Los Angeles

In Hollywood -Now

(Continued from Page 5)
ing for Warner Bros., and his pal and wife, Hilda, of that famous Mellette Sisters. Did we forget to mention Lew that as Winter Garden, too?

A big surprise, folks—instead of B. B. B. bite in front of us, was Ted Healy, a real funny man, who also smokes cigars. "What price cigars?" Takes us back to many a Winter Garden concert while we were handing the back-stage end. Immediately in back of us is Harry Green, with the funniest growth of a beard we have ever seen. Harry is trying to make people believe he is Jewish with that beard.

We've seldom gone to the Olympic, but our associate, Late Page, didn't have much to do Tuesday nite, and Doc Mace promoted a couple of ringside duets and we scampered down to see our old favorite, "Poison Homer Sheridan" given the poison by Old Man River "Bert Colman." Rite next to us was the older, older, and one of the few left of those Rathskeller Trios, Artie Mehlinger, of that old vaudeville team of Stepp, Mehlinger and King. Do you remember? Artie was an ex-Winter Gardener, too.

Lawrence Tibbett seems to be a fite fan. He was rite in front of us, and Louis Epstein, the man who walks and looks like Jolson—well, why shouldn't he? He has been with him long enough. Lew that is a real representative of well-known stars.

TO TEACH TEACHERS

Earle Wallace receives over 50 requests a year for teachers trained in the Wallace technique and has been unable to fill the demand. This is caused by the fact that most studying is done for the stage or screen. To meet this growing demand for teachers, Wallace is offering his first annual normal course from July 7 to August 2, not only designed for the actual training in dancing but also to teach teachers how to teach. Wallace states that there is also an ever increasing demand for practical training teachers to learn to teach dancing, as high schools and colleges are requiring dance training along with physical culture.

NEW IDEA BOOKINGS

Several new theatres will add F. and M. Ideas shortly. Fall week is to be inaugurated at the Princess, Nashville, Tenn., commencing on June 28. The Capitol, Yakima, Washington, goes on a split week policy with Ideas on July 5, while the Crotona, New York City, started playing units on June 14.

PRODUCTION STARTS

Pasadena Community Playhouse put "Marge" Millions into production this week. In the cast are: Beatrice Prentice, Robert Young, Gloria Brown, and elaborate settings are by Janis Mancis. There is a very large supporting cast. It will run until June 28.

ALL RECORDS

Endurance and

Attendance

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AL COPELAND IN PLANS FOR TWO WESTERN CIRCUS UNITS

Troops with coast chambers of commerce and western fairs will provide bookings for two circus units to be sent out this summer by Al W. Copeland, who for the past few years has been furnishing circus atmosphere and equipment for film productions, according to an announcement this week.

Copeland is said to have effected the signing of contracts for a unit to be known as "The Hollywood Society Circus" to play for chambers of commerce in Portland, Tacoma, Seattle, Boise, Idaho, and Butte, Montana.

Copeland will provide the nucleus of the attraction with local prominent citizens and sportsmen joining in the production of the "society circuses."

By another arrangement, Copeland is now dealing with a number of fair associations to furnish a "Hollywood Circus" unit to be played as a free attraction before the grandstands at different fairs.

Previously, fair execs have frowned on circus attractions as opposition, but the idea, which has been worked out in the East by several circus outfits has proved an asset to the fairs, which are being forced to new ideas and exploitation methods because of the tremendous modernization of the amusement world of fairs.

General policy before has been to book acts and special attractions with the fairs, but the new idea will be to offer the entire circus with all its attractions as a free show in front of the grandstand.

Copeland's circus unit, according to present plans, will emphasize the Hollywood angle heavily. It is expected that each unit will carry approximately 150 people, to be recruited here.

Copeland recently provided circus atmosphere in two big films, Pathé's "Swing High" and Columbia's production of "Rain or Shine," starring Joe Cook.

LEW CANTOR IS SIGNING TALENT

Lew Cantor, Broadway producer, planning to produce "Top Hat," by Harland Thompson and Harry Archer this fall, is out here signing players from the Hollywood Broadway colony for the production.

While here, Cantor is dicker with several film companies for the sale of "Top Hat," Inc., which run for 31 weeks last year. He is George M. Cohan with Alexander Gray and Smith and Dale in the cast.

JESSE STAFFORD

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Featuring His and Gene Rose's Song Hit, "Tonight"

Snacks Of Facts

E. D. Patterson, assistant manager, Orpheum, entertaining the service department at Marshall's to be a monthly habit, we hear—

Ira Parks and Bob Robertson here from Vancouver, B. C.—looking for attractions for Canadian fairs—

George Hood entertaining some fair ladies in the President lobby—

Johnny Walker strolling down Broadway with his own wife—Ed Curtis advertising for fifty extras—and getting five thousand—

Adrian Morris telling it to the ladies—speeding too fast on that last mile—Desert Song chomps back and taking in the sights of the big city—

Frank Whitebeck ordering a new supply of periods—Bill Knotts and Lou Bard in conference—Polly Pollock thinking back to vacation days—and somebody looking at her and humming "Sweeter Than Sweet"—Sig Bosley not in—Jack Stern not in—Ben Gould not in—

Chic Cooper stopping traffic on Hollywood Bou—Al Leichter dipping his pen in the ink—Sidney Melbourne back in town—and hoping to stay—

LOWE TO CROTONA

Sol Lowe left by airplane for New York last Friday, where he is to open at the Fox Crotona Theatre as master of ceremonies, June 14. He was m. c. at the Manchester Theatre here for five years.

BACK FROM MONTANA

Myles Connolly, associate producer, and Hugh Herbert, director of Radio Pictures' all-talking drama, "The Record Man," returned to Hollywood Monday from northern Montana where the entire company has been on location for the last five weeks.

Hot Licks

(Continued from Page 12)
such a delightful letter and Facts for showing such generosity in printing it.

Sincerely yours,
Dr. Harry Rifkind.

Cherie and Tomasita, internationally famous dancers, are in their fourth week at the A. B. W. Club, Mexicali. A very versatile and pleasing team. Their numbers include about everything known in the line of dances. Pleasing voices and contagious personalities, put this minitule team in a class by themselves.

NEW CROSLAND FILM

Alan Crosland is about to commence work on his second original screen light opera for Warners, a Romberg musical entitled "Call of the East," in which the talented megaphone whose specialty is costume and spectacle films, will find practical use for his peculiar abilities in the field of pictorial and dramatic portrayal of romantic interludes, it is asserted.

JACK SPRIGG

MUSICAL DIRECTOR
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Vaudeville and Presentations

RKO THEATRE

LOS ANGELES

(Reviewed June 12)

A good opener helped this bill. Enos Frasier, monkey of the high trapeze, talkative and daring, drew a lot of gasps with his hell swings. He worked in full dress, also had the stage nicely hung. He left the house hot.

The Boyd-Senter act deuced. He sent out George Crocker, dressed as a page, to announce him, then appeared and blew a pop melody out of a sax. Jack Russell rattled the ivories while Senter went after his trumpet, which he brought on and tootled, following that with some squeals on a bejeweled clarinet, which brought fairly heavy response. George Crocker played a violin indifferently, then went to hoofing, his acro work here scoring. Boyd then went to the piano and duetted with Russell, going from that to nut stuff with the violin; in that after some gas and a banjo duet with Russell for a heavy payoff; two bows and begged off.

In next to closing were Buster Shaver and his midgits in Tiny Town Revue. Opened ensemble, then a series of singles and duos, sang and steps, following again in a breakaway, then forward to one for a college line, winding up with "Singing In The Rain." The folk were of better appearance and better dancers than most midgit acts, and took fairly heavy bows.

Jimmy Conlin and Myrtle Glass headlined in closing spot with their nutty ture of "Whoa." The act was built up on some time around, and handled the crowd a lot of belly laughs. Plenty of minor cooperation from the pit and from behind the curtain helped put the hoke over for three heavy bows.

Business offering was First National's "Strictly Modern," with Dorothy Mackall. Business was heavy.

YEATES.

RKO GOLDEN GATE

SAN FRANCISCO

(Reviewed June 12)

The four acts comprising this RKO vaude show made up one of the zippiest bills the Gate has had in some weeks. There was, perhaps, a dearth of singing, but counteracting this deficiency were a number of examples of the intimate in smart showmanship and smart material. It's a tough job to hand the honors to any one act, as here, but Ray Huling, with his trained seal probably struck the nail on the head, offering a variety of novelty stuff that appealed to all classes of ticket buyers.

The very fine interpretative-performer work of Claude Sweeten and Reynolds and White, and the comic antics of Fred Lightner were close followers. And to clinch this impressive argument for more and better vaude, Claude Sweeten and RKOians did one of Claude's own tunes, "A Dream Came True," which was a sweet musical offering.

Opening spot held Reynolds and White, comedy musical pair, whose mugging was beyond criticism and whose timing was excellent. Here

is a pip of a comedy turn that opened the show and yet landed so heavily that it had a chance to encourage and allow Miss White to return minus her clown makeup and treat the folks to a straight fiddle solo that was sold like nobody's business.

There were good props and good makeup used in this turn, which, as it was being used; they're likely to be used again. One thing that would help a lot is the junking of some of the present ditties that are being used; they're slightly aged and newer ones would be much better.

In deuce, Ray Huling brought out his trained seal, Charlie. Now this Charlie is no ordinary seal. He initiated everything on the menu, ranging from the neighing of a horse to the dancing of Gilda Gray and highpointing with his impression of a basso doing "Asap In The Deep." From the youngest kid in the house to the oldest oldest Charlie had 'em all. Huling worked with a trained seal, a trainable personality and neat appearance.

Then there was Ledova with a dance act that's as smart as they come. The turn was framed largely along futuristic interpretative lines and spelled class throughout. Opened all stages with the piano with Ledova and an unbillable male partner doing a futuristic adagio routine that was excellent. The piano duet then, very good, but rather flat following this fine dancing. Ledova, alone, returned for rather an average and disappointing too number, and then an octette of colored songsters appeared for two negro spirituals that were fine but lost all their luster on poor costuming.

Singing of the octette was a signal for the Harlem spirit and the piano duet then, very good, but rather good eccentric tap number by the male, unusually and nicely costumed. Ledova, in high brown, returned and joined the others in the last finale with a background reminiscent of the show "Porgy." Customer probably didn't notice the dance pair were merely getting hot, but even in this sequence they retained the interpretative flavor. Audience, however, recognized the excellent technique in this turn and applauded it heavily.

After these three high-caliber vaude acts it might easily have been tough pickings for Fred Lightner, but that aggressive comic zoomed on full steam with his line of disjointed chatter that had 'em all laughing. He was aided by an attractive foil, Rosella, with whom he worked nicely. Lightner displayed a personality that registered heavily and had a tag line, "How can I doing lady?" spotted throughout the act, that received capacity laugh returns. A darn good act. As an overture Claude Sweeten and orchestra did Sweeten's and Walter Smith's tune, "A Dream Came True." Nifty music to this one and as sung by George Ritter with Claude doing a fiddle obbligato, the lyrics were okay, too. Elaine Gilmore at the organ.

BOCK.

HIPPORHOM THEATRE

LOS ANGELES

(Reviewed June 11)

Arthur Ketter opened the show doing novelty tricks on tight wire, after which he put on a pair of rid-

ing boots and did several somersaults to good effect.

LaVare Sisters, two girls, followed with a harmonic number, then each girl put over a single song. Then they offered a double good double number and dance for a finish.

Dave Hacker offered a few gags and a brace of eccentric dances, which hit the bell for nice applause. Cloud and Hutchinson. Man at piano. Lady entered and offered a good double comedy number and followed it up with another of the same brand. She then put over a good single number. For a finish she offered a good character double number. This act is dressed nice and went big.

Ferry Dean, in kid character songs, put her numbers over very nicely, then made change in front of audience and got ukelele, singing two straight numbers for a finish. Very nice.

Harvey, Henney and Grace, two girls and a woman, opened with a full. One man blackface comedian, other man and woman in tan. Offered lots of hokum comedy, costumed as Pierrots. They started off with trombone, cornet and French horn. This is a good act and went very big with the audience.

Film was the "Racketeer."

BOB.

HIPPORHOM THEATRE

LOS ANGELES

(Reviewed June 15)

The whole opened this show with a good comic bit on a two-piece bicycle, followed by riding a very small one which received big laughs. After which they offered a very good eccentric tap number by the male, unusually and nicely costumed. Ledova, in high brown, returned and joined the others in the last finale with a background reminiscent of the show "Porgy." Customer probably didn't notice the dance pair were merely getting hot, but even in this sequence they retained the interpretative flavor. Audience, however, recognized the excellent technique in this turn and applauded it heavily.

After these three high-caliber vaude acts it might easily have been tough pickings for Fred Lightner, but that aggressive comic zoomed on full steam with his line of disjointed chatter that had 'em all laughing. He was aided by an attractive foil, Rosella, with whom he worked nicely. Lightner displayed a personality that registered heavily and had a tag line, "How can I doing lady?" spotted throughout the act, that received capacity laugh returns. A darn good act. As an overture Claude Sweeten and orchestra did Sweeten's and Walter Smith's tune, "A Dream Came True." Nifty music to this one and as sung by George Ritter with Claude doing a fiddle obbligato, the lyrics were okay, too. Elaine Gilmore at the organ.

Desley Sisters came next with a nice harmony song, followed by a tap dance. Then put over a tap dance while jumping rope to good effect. One of the girls then offered a single tap number, followed by other girl singing a nice ballad. They then offered a fast double tap and for a finish, with ankles chained together, they put over a nice dance.

Three Hubble Brothers. These boys offered some very nice harmony number, after which they put on Spanish hats and shawls and rendered a very good Spanish song. They followed this with a couple of other good singing numbers and went over very big. Nice fast singing act.

Morris and Towne—next-to-closest. Offered some very high class comedy in which both knew how to deliver to very good effect. They followed this with a comedy song in which Johnny Morris offers a crying bit which always goes over very big. They closed with a nice dance. This was a good standard act and always goes over big.

Collegiate Capers closed this show. This is a review composed of four female impersonators. One of them impersonated Gilda Gray. Another put over a nice toe dance and then two in old-fashioned costume put over comedy talk with song and dance to good effect. All are very talented and put their specialties over to very good effect. Costume work very pretty. This is a nice flash act and would go big anywhere. Film was "Grand Parade."

BOB.

ORPHEUM

SEATTLE

(Reviewed June 14)

Tiny Burnett and the orchestra, assisted by Myrtle Strong at the organ, opened the bill with an overture entitled "Streets of New York" which got over to a nice

The Kananawa boys were first among the acts. They certainly knew their stuff when it came to acrobatics. They are very capable, are fast and do not drag at all, as some of this type usually do.

Harry Foster Welch, billed as a one-man band, gave impressions of almost every musical instrument. Some were good and some not so good.

Harry Carroll and his partner, Maxine Lewis, then entertained by setting styles in song. In this musical revue Carroll introduced some of his old songs, but as well as some new ones. He caught on from the start and left the customers applauding for more. The show, which was one of the best in weeks, was completed with an intimate revue which had some good looking girls, and some able comedians and dancers in the person of Ben Carroll, Imay Andrews and Eddie Bruce. Eddie was a big factor in making the show a success. He is a topnotcher when it comes to being a comedian and it didn't take the patrons long to find it out.

OXMAN.

MILLION DOLLAR

LOS ANGELES

(Reviewed June 12)

A five-act bill, opened by the Jack Brooks Trio, banjoists, costumed as Pierrots. They started off with "Happy Days," swinging into "Hallelujah," that Brand New Girl of Mine" and a singing song, mixing vocals with the banjo. They zipped through it in the style and held their start on the bill on its nice rally.

Lewis and La Varré staged a slick act, a rural station agent and a show girl. They pulled that gag of Noah's about catching a train to Morrow and sang it at great length. The girl offered a semi-eclectic classic song, then the man went acro, and after that they drifted into a go-home-to-your-mother bit of sentiment to soft music. Got a fair hand and took a bow.

Allan and Day, skate act, occupied trey spot. They opened with the man on the harmonica, the girl joining in some chatter and a bit of hula dancing, then went to full stage for a Spanish dance, then bringing on the man going to a stunt spin for the payoff. Got very fair returns.

Bill Telsak, singer, entering with a comedy fall, pulling some gas, then going into a dance. After that he fooled with a violin, squand danced with it to an exit.

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